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EASTMAN SCHOOL OF MUSIC FORMALLY DEDICATES THE NEW KILBOURN HALL

The Gift of George Eastman and Erected in Memory of His Mother, It Surpasses Any Other Hall in the World Built for Similar Purposes—Excellent Musical Program Presented for Guests, Who Gather from Far and Near—Tremendous Equipment of the Schools

No matter how successful its design or how beautiful its decorations, the final test of a hall built for music is that variable, capricious factor, the acoustics. When the guests assembled at Kilbourn Hall in the Eastman School of Music, Rochester, N. Y., on last Friday evening, March 3, for the formal dedication, it was easy to see that the architect and the decorator had worked with the most successful results possible; and the moment the Kilbourn Quartet (Arthur Hartmann, first violin; Gerald Kunz, second violin; Samuel Belov, viola, and Gerald Maas, cellist) played the first bars of the Beethoven quartet, op. 18, No. 6, all doubt of the excellence of the acoustic was at an end. In a very wide acquaintance with concert halls in the principal cities on both sides of the Atlantic, the present writer can recall no hall that is in any way to be compared with the new Kilbourn Hall for beauty and suitability to the purpose for which it is intended. It was designed, as was the entire conservatory and theater plant, by McKim, Meade & White, and it is an example of their best work.

The general effect of the hall's interior is a very quiet one in brown and blue, and the lighting is tastefully subdued. There is absolutely nothing glaring about it and the atmosphere is a most sympathetic one in which to listen to music. The hall accommodates about 500 and the seating arrangement is such that there is an unobstructed view from every seat. The first eight or ten rows are on the floor, the others in amphitheatrical fashion, one above the other. The last row, while not more than seventy feet from the stage, is twenty feet above its level. The hall is paneled in a dark wood to the height of the highest row of seats. Above that are the walls, of artificial stone of a soft color, relieved by numerous large tapestries dark in tone and with unobtrusive figures. Above that there is a frieze with designs suggested both in form and color by the school of Della-Robbia, interrupted by Corinthian demi-capitals, supporting the beams of the ceiling, which is also Italian in design. The stage setting was that of a paneled room, also simple and quiet in design and color, with a large fireplace at the rear, above which hangs the portrait of Maria Kilbourn Eastman, the mother of George Eastman, in whose memory the hall is dedicated and named.

AN IDEAL PROGRAM.

The atmosphere, as already stated, was an ideal one for music, and especially for chamber music. It was almost like listening to it in one's own home. The program itself contained two numbers—the Beethoven quintet, op. 18, No. 6, and the Sinding piano quartet, op. 5, in which Alf Klingenberg, the director of the school, played the piano part. Christian Sinding, the veteran composer, who has been a member of the faculty of the Eastman School for the past year, was present with Mrs. Sinding, and was called to the stage at the close to receive the plaudits of the audience. The quartet players, inspired by the occasion, put their very hearts into the work and gave splendid performances of both compositions. Mr. Klingenberg had a difficult technical task confronting him in the piano part of the quintet, which was written with Busoni in mind, but he accomplished it without effort. Between the two numbers, although no speech was listed on the program, Dr. Rush Rhees, president of the University of Rochester, left his seat, went to the stage and made a short address. He told briefly what the school meant to Rochester, referred feelingly to Maria Kilbourn Eastman, to whom the hall is a memorial, and in ending said: "Mr. Eastman dislikes formal expression of thanks and appreciation. He cannot deny us, however, the privilege of saying that Rochester's gratitude, stirred by this latest palatial gift, is incapable of adequate expression, or the privilege of rendering homage to her whose name this place of beauty will keep henceforth in perpetual remembrance."

A TREMENDOUS EQUIPMENT.

At the end of the concert, the guests were shown through the new building. They were first taken by the elevators to the fourth floor, the fifth (attic) floor being occupied principally by the apparatus which provides the air for the battery of twelve organs the building contains. The principal features of the fourth floor are a large assembly hall, two organ teaching rooms, each with a three manual instrument of seventeen stops, and nine organ practise rooms, each with a two manual organ of seven stops. The Kilbourn Hall organ, not yet complete, will have four manuals and ninety-four stops, and the huge organ which is to go

in the Eastman Theater has four manuals and no less than 154 stops.

On the third floor there is another assembly hall, various class rooms, a small hospital and a projection booth for moving pictures used in connection with the school work. On the second floor is an assembly hall and fifteen studios, while on the main floor are Kilbourn Hall, the business offices, bureau of publications, director's office and studio, and the Sibley Music Library.

The basement has seventeen piano practise rooms, dressing room for the Kilbourn Hall performers, also tuning



J. W. F. LEMAN,

whom many thousands of music lovers will miss as conductor of the Steel Pier Orchestra at Atlantic City, owing to the decision of the Steel Pier Company to have band concerts this summer. For four years Mr. Leman has conducted concerts on the Pier, and during that time he developed each season orchestras that for efficiency and attractiveness won for him innumerable friends. In view of the work he has accomplished and the popularity of his orchestra, it is the general impression that Mr. Leman's withdrawal is a distinct loss to the city and resort.

and rest rooms and library for the Eastman Theater orchestra. Incidentally, the stage of the Kilbourn Hall is equipped with an elevator on which a grand piano or the organ console can be raised or lowered quickly, thus keeping the stage clear of everything except the instruments needed.

Beside Kilbourn Hall there is another architectural feature of great beauty in the building, the corridor of the second floor. This corridor which serves as a promenade, both for Kilbourn Hall on one side and the Eastman Theater on the other, is of simple and impressive beauty, especially in its proportions. It is furnished with long upholstered benches against the wall in the center and one or two large stone tables on which exquisite flowers sent by friends of Mr. Eastman were displayed. On the walls was a special loan exhibit, which is to be regularly maintained with occasional changes of pictures, containing a dozen examples of the work of some of the finest American artists, those represented in the opening display being Louis Betts, Gardner Symons, Robert Henri, Alice W. Ball, F. Luis Mora, John F. Carlson and Maurice Molarsky.

All in all the building is scarcely approached either in beauty or completeness of technical equipment by any other music school in the world. It is a striking example of

what money can accomplish when its doings are intelligently controlled.

Owing to the number of guests invited, the program of Friday evening was repeated on Saturday, the guests of the two evenings including many of the Rochester city authorities and persons prominent in the social and musical life of the busy city. On Monday evening of this week, a unique affair was the turning over of Kilbourn Hall to the workmen who participated in its erection, a musical program being provided for them and their invited guests. H. O. O.

CATALANI'S "LORELEY" REVIVED

A Reminder of Wagner, Yet Lacks Real Inspiration—Weak Libretto and Watery Music—Scenic Outfitting Adequate—Muzio, Gigli and Other Artists

It would be difficult to imagine any opera more deadly dull and uninspired, both as to libretto and music, than the "Loreley" of Alfred Catalani, which was given its first hearing at the Metropolitan Opera House as the last of this season's novelties(?) at the Saturday matinee, March 4, before a large and seemingly enthusiastic audience. It has so little to recommend it, and holds such frequent reminders of Wagner's treatment of the Rhine traditions, to say nothing of "Tannhäuser" and "Lohengrin," that one is impelled to wonder what led to its presentation at this time. Had it been given thirty years ago when it was new, and Wagner less well known on these shores, it might have found some favor, but at this late date it was surely an unnecessary experiment.

There have been numerous operas on this same story or tradition of the "Loreley" and the river-god, Alberich. It was set by Lachner, in 1846; by Max Bruch, in 1864; by Mendelssohn, whose work was never completed; and is known to us in more popular form in Wallace's "Lurline." Catalani's work was written in 1880 and revised to its present form in 1890. It was first sung in New York by the Chicago Opera Company on February 13, 1919, with Anna Fitziu, Florence Macbeth, Virgilio Lazzari, Alessandro Dolci and Giacomo Rimini.

Perhaps the worst feature of this opera is its libretto. Its authors probably wanted to be the first of the "Loreley" group, and went back to the origin of the Rhine tradition, making, however, a great mistake in setting the date "about 1500." The tradition dates back to the middle ages. However, the authors, Carlo d'Ormeville and A. Zanardini, disregarded that fact, and told the story of how the "Loreley" came into being.

THE STORY.

The story as conceived by them is that an orphan girl is deserted by her lover and prays for means of revenge. Her prayer is answered by the river spirits, who tell her that she shall have her wish on condition that she will become the bride of the river-god, Alberich. She throws herself into the river and reappears with the flowing robes and the golden hair of the traditional Loreley as we have seen her in pictures and on the flowery and romantic German picture post cards, of which one was strongly reminded by more than one scene in this opera. Loreley takes her revenge by appearing at the wedding of her former lover, upon which the bride falls dead and the lover faints on the river bank. The final act shows the funeral procession of the bride, Anna, and the remorseful lover, Walter. After the procession passes, the Loreley appears to Walter. She seems to have forgotten her plan for revenge, and her oath to the river god, for there is a long love scene. This is interrupted, however, by the river spirits singing their warning reminder of the girl's promise. She returns to her river home, and her lover throws himself into the water. The story might have been made something of by more expert librettists. Unfortunately they introduce into it a quite unnecessary character, the Baron Herman, a friend of Walter. The opera opens with a weary scene in which Walter tells the story of his love to Hermann. Tannhäuser, from which the type seems to be borrowed, tells his story of the Venusberg at the end of the opera, when one may reasonably have some idea what he is talking about, not at the beginning, as is here the case, when his passion and grief have not been led up to and are quite meaningless. Following this, there is a love scene between Walter and the orphan girl who is afterwards to become the Loreley. He tells her that he is going to desert her and marry Anna. She pleads with him, but he leaves her and she falls, fainting. There is a lot of fainting and dying and leaping into the river in this opera!

A thunder storm follows, and the scene changes to "an Alpine landscape with high practicable rocks," to quote from the libretto, forming a bay on the Rhine. The orphan girl appears (after a chorus, of course) and utters her prayer for revenge. Then she throws herself into the river

(Continued on page 40)

Meeting Mengelberg

The first time that the writer met the Dutch guest conductor of the New York Philharmonic Orchestra, was on the dock at Hoboken, when the Ryndam finished its stormiest passage. Waiting on the dock in January for the customs officers to perform their duties is chilly with two I's, and an optimist in the party suggested that it would be a fine thing to have a drink, regardless of the fact that he possessed no constructive ability to carry out the idea. The suggestion, however, brought a gleam of amusement to Mengelberg's eyes and he murmured, "Ah, a cocktail!" This naturally brought up for passing discussion our national institution. Mengelberg, pressed for an expression of opinion, exclaimed, "Amazing!" Feeling, perhaps, that his position as a guest in America did not leave him free to discuss the making of its laws, he made no further comment on the congressional dictum which bans the demon alcohol from the American home. To him it was simply "amazing," a word which remains unclarified in its application. It may have been a spontaneous tribute to the earnest workers for the welfare of others, who have so successfully made their conscientious beliefs into a nationwide law—or it may not.

At any rate the Amsterdam conductor is more interested in music than he is in schnapps, although there was not



WILLEM MENGELBERG,
Guest Conductor of the New York Philharmonic Orchestra.

much chance to talk music with him in Hoboken. He was surrounded with trunks, which Dutch porters from the ship, dressed in pink and blue cambric or cotton jackets resembling the northern section of a claw-hammer coat but terminating at the waist in a piquant point at the back, hustled on small trucks and trundled about the dock. Philharmonic representatives, officers of the steamship company and the ship, and the fellow travelers of Mr. Mengelberg altogether formed a party in which it was manifestly impossible for one to have the conductor to himself. A fortnight later, however, he had more time at his disposal and spoke freely on the art which is dearest to him, and of his plans and programs.

One of the delightful characteristics of Mengelberg is his frankness in his appreciation of America in general and New York in particular. Of the Philharmonic Orchestra he declares that it is a "superb body of musicians." He speaks in the highest terms of Stravinsky in connection with his work with the orchestra in the earlier part of the season, and of his pleasure in having Mr. Bodanzky as an associate in the concerts which the Philharmonic Society gives at the Metropolitan Opera House.

He was already deep in preparations for the presentation of the third symphony of Gustav Mahler. He is an enthusiast on the subject of Mahler and his compositions, and the fact that Mahler's works have not been accorded an entirely unanimous cordiality of reception here does not deter him. He is like that. He conducted Strauss when he was here in New York before, at a time when the Strauss vogue was considerably less than it is at present. That was at his first appearance with the Philharmonic, in November, 1905, when he gave "Ein Heldenleben."

"I shall introduce two new works of Dutch Composers while I am here in the present season," he volunteered. "One is by Doppler, his 'Chaconne Gothica,' and the other the introduction to 'The Birds of Aristophanes,' by Diepenbroek. I will give 'Heldenleben' in New York and Brooklyn, and will play it in the only out-of-town Philharmonic concerts which I shall conduct, one in Boston and the other at Yale. And of course the Mahler third symphony, which can only be given here in New York on account of the necessity for the assistance of the singers."

"And what do you think of prohibition?" the inquirer ventured, thinking the conductor might not remember that this had been touched on at the Holland-American dock.

"Amazing," said Mengelberg. D. E. P.

Manhattan Opera House Sold at Last

The daily papers on Monday of this week announced that the late Oscar Hammerstein's Manhattan Opera House, around which so much litigation has centered ever since his death, had finally been sold to the Scottish Rite Masons of New York. As a matter of fact, the deal was not consummated until Tuesday noon, just as the MUSICAL COURIER was going to press. It is understood that the Masons will retain the auditorium just as it is, remodeling some of the smaller rooms of the building for club and assembly rooms, etc. At the moment it cannot be definitely stated whether or not the Masons will rent the theater for opera and other large attractions, but the chances are that they will do so. The purchase price was not stated, but it is understood to have been around \$750,000, enough to satisfy the claims

and mortgages held by the two daughters of Oscar Hammerstein, the Metropolitan Trust Company and Fortune Gallo.

Lega Musicale Italiana Elects Officers

At the last general election of the Lega Musicale Italiana, Inc., the board of directors for the coming year was elected as follows: Gennaro Papi, president; Edoardo E. Truco, first vice-president; Giovanni Martinelli, treasurer; Flaminio Pignoloni, secretary; Enrico Barraja, assistant secretary; Leo Stroppiana, financial secretary; F. F. Corradetti, chairman of the meetings; Eugenio Fusco, assistant chairman; Beniamino Gigli, Giulio Crimi, Riccardo Stracciari, Tito Schipa, Gennaro M. Curci, Edoardo Migliaccio, Giuseppe Bonfiglio, Giovanni Caggiano, Alberto Napoli, Ettore Sammarco, Salvatore Gentile, Pasquale Margarella, advisers; Felice Ciampolini, Luigi Trucchi, Renato Crisi, comptrollers.

Gutia Casini at the Metropolitan

Gutia Casini, cellist, has been engaged to appear as soloist at the Metropolitan Opera House concert on the evening of March 12. Prior to this date he will appear in a number of Mid-Western cities. After the Metropolitan concert he will sail for Europe to fill a number of engagements secured for him by his agent on the other side of the water. Mr. Casini will return early in the fall to resume his work under the management of M. H. Hanson.

Mr. Casini, who was introduced to American audiences first when touring with Mme. Sembrich in 1914, and who reaped rich laurels when playing during several seasons in association with Mary Garden and Mme. Alda, is now completing a tour of joint recitals with Marcella Craft and Kathryn Meisle. This tour has brought these artists enthusiastic recognition and a number of re-engagements for next season. He will be heard again in association with Mme. Alda, a great tribute paid to him by this eminently successful and popular diva. At a recital to be given at Aeolian Hall in the early days of December, he will present several important novelties, which he has accepted for first performance in America.

Julia Glass to Give Recital

Julia Glass, the talented young pianist, who appeared last season as soloist with the National Symphony Orchestra, will give a recital on the afternoon of April 4 in the ballroom of the residence of Adolph Lewisohn. The young artist will have the assistance of Hulda Lashanska and the recital is under the patronage of Mrs. Irving Brokaw, Mrs. Lewis Clarke, Mrs. H. H. Flagler, Mrs. Elbert H. Gary, Mrs. R. Guggenheimer, Mrs. F. D. Lanier, Mrs. Philip Lewisohn, Mrs. R. Millhiser, Mrs. Benjamin Stern, Mrs. Fred. Steinway, Mrs. Charles Wimpfheimer, Mrs. Samuel Untermyer, Artur Bodanzky, Lewis Clarke, H. H. Flagler, Adolph Lewisohn, Clarence Mackay and James Speyer.

Miss Glass has been studying for the past two years with Alexander Lambert.

M. T. N. A. Choses New Officials

At the recent annual meeting of the Music Teachers' National Association, held at Detroit, the following were elected as officers of the organization for the ensuing year: J. Lawrence Erb, president; Charles H. Farnsworth, vice-president; Robert G. McCutchan, secretary; Waldo S. Pratt, treasurer; Karl W. Gehrkens, editor; Counselors: J. Lawrence Erb, Charles H. Farnsworth, Karl W. Gehrkens, Leon R. Maxwell, Robert G. McCutchan, Waldo S. Pratt; Executive Committee: H. H. Bellmann, William Benbow, Philip G. Clapp, Rossiter G. Cole, George G. Gow, Mariette N. Fitch, Osbourne McConathy, M. L. Swarthout, Francis L. York.

Karle with Cleveland Symphony

Theo Karle will sing "Che gelida manina," from "La Bohème," with the Cleveland Orchestra at Dayton, Ohio, on March 13. With Thomas George at the piano, he will also sang a group of songs by Handel, Putti, Gretchaninoff and Holmes.

Mr. Karle has resumed his concert tour, after making a series of new records for the Brunswick Company, and he is scheduled for about twenty concerts in the Middle West within the next month.

No Naughty "Sappho"

Hugo Riesenfeld has been planning to follow the success of the screen operas "Tosca" and "Carmen" with "Sappho," in connection with a score specially arranged from Massenet's music. Having the score already and the film carefully re-cut and synchronized, he applied for a license for the film picture—which was made several years ago and exhibited all over the country—and was quite surprised to be refused one by the New York State Board of Censors. There the matter rests at present.



THOMAS WILFRED,

a young Dane, who has caused something of a sensation with the instrument he invented, the Clavilux, or color organ, and which he has been showing for two weeks at the Rivoli Theater. Mr. Wilfred contends he has added a third dimension to the screen, viz: depth. This shows him at the keyboard, where he controls the lights.

Crimi Is Enthusiastically Received in Detroit

Detroit, Mich., March 1, 1922.—The long heralded appearance of Giulio Crimi, Metropolitan tenor, took place at Orchestral Hall, February 28, under the auspices of the Detroit Concert Bureau. A fine audience, including many of his countrymen, assembled and listened with every manifestation of delight and satisfaction. Although at the beginning a slight hoarseness was apparent, yet this wore away as the program progressed, and in the last number of the program, an aria from Verdi's "La Forza del Destino," his voice rang out gloriously. Mr. Crimi's is a splendid organ, warm, vibrant and full of color. His interpreta-



GIULIO CRIMI,

Metropolitan Opera tenor, who made his first appearance in concert in Detroit on February 28, scored an unqualified success with his large audience and with the press, the reviewer for the Detroit Free Press, Charlotte M. Tarsney, saying in part: "Crimi has a warm, mellow, rich voice with something of that odd tonal quality, almost a sob, which made the voice of Caruso unique. It is well handled." Following this appearance, the tenor had equal success in Memphis, Tenn.

tions are marked by emotionalism and virility. Although he sang with admirable restraint, his work in opera might be readily imagined.

His program opened with an aria, "Una Furtiva Lagrima" by Donizetti. This was followed by a group of unhackneyed numbers—"Perduto ho la Dperanza," Stephen Donaudy; "Quando ti vidi," Wolf-Ferrari; "Ay! Ay!" O'Perez; "Torna a Canta," Curci. These were given with fine feeling and beautiful tonal quality, and after many recalls he sang "O Sole Mio." His second group included "Oh! Si les Fleurs," Massenet; "Le Reve," Massenet; "Life and Death," Coleridge-Taylor. Encores were given after this and his final number. Frederick Bristol at the piano was a sympathetic accompanist. Mr. Crimi impressed his hearers as being a well equipped concert artist.

With Mr. Crimi was associated Ilya Scholnik, first violinist of the orchestra. Although he has been heard with the orchestra as soloist, this was his first recital appearance and he was given a rousing welcome. His playing is always eminently satisfactory, his tone is clear and accurate, his technique admirable, and his interpretations marked by fine discrimination and musical feeling. His numbers were "Sarabande," double and bourree, Bach; aria, Pergolesi; minuet, Hochstein; scherzo-tarantelle, Wieniawski, and "Souvenir de Moscou," Wieniawski. He was recalled numerous times and for an encore to his second group played a "Humoresque," by Victor Kolar. Margaret Mannebach was the accompanist for Mr. Scholnik. J. M. S.

Ney to Tour South

Elly Ney will be heard in many cities in the next few weeks. Following another appearance with the Chicago Symphony Orchestra on February 14 and a recital with Hans Kindler at Milwaukee on February 19, Mme. Ney made her second Boston appearance at Symphony Hall on February 25. Beginning at Houston, Tex., on March 3, Mme. Ney will make an extended concert tour of the South.

Lhevinne to Play at Ogontz School

A recital will be given at the Ogontz School, Ogontz, by Joseph Lhevinne, March 15.

Kotlarsky Brothers Recital March 16

Sergei and Max Kotlarsky, violinist and pianist, will give a joint recital at Aeolian Hall, Thursday evening, March 16. Both artists have appeared in their own recitals, but this will be the first joint appearance of the brothers.

BERLIN, ISOLATED AND DARK, MAKES MUSIC BY CANDLE-LIGHT

Big Railroad and Municipal Workers' Strike Fails to Kill Musical Life—Nikisch Memorial Concert Has Full House—
Two Americans Play—Scheinpflug Opera Has Successful Premiere—Swedish Ballet Arrives

Berlin, February 7, 1922.—For the past week Germany has been in the grip of the worst strike since the black week of the Kapp counter revolution, two years ago. The railroads all over the country are virtually at a standstill, and in consequence Berlin is isolated from the rest of the world. Worse than that, Berlin's own municipal workers, choosing this as the favorable moment to press their demands, have plunged the city in darkness and cold, while the chilliest winds of the winter drive clouds of snow through the ice-covered streets. No street cars, no urban or suburban trains, no electricity nor gas, and, worst of all, no water. Long lines of citizens and citizenesses of the German Republic stand at street pumps, pail in hand, before the morning coffee and the morning wash. And in hospitals the sick suffer doubly for the lack of water and light; some have died before the volunteers could ameliorate the trouble.

Music, too, has almost come to a standstill, but the fidelity and sense of duty displayed by some of the profession is worth recording, even though we do not know when this letter will leave Berlin. Thus the Philharmonic Orchestra, on Sunday morning and yesterday evening, came nearly a hundred strong on foot—some of them from far off suburbs—to do honor to the memory of their dead leader, Arthur Nikisch. The "Philharmonic" is the fortunate possess of its own lighting plant, hence the memorial concert, in lieu of the regular pair of Nikisch concerts, took place on both days.

HONORING NIKISCH'S MEMORY.

A most mournful occasion it was. The marble bust of him who is no more, against a background of black cloth and green palms, stood before the conductor's desk; the audience, almost without exception, dressed in black, listened in utter silence to the program from beginning to end: Brahms' "Nänie," sung by the Kittel Chorus, under Bruno Kittel's baton, preceded by a chorus set for organ by Brahms; then the Four Serious Songs, interpreted with profound and genuine emotion by one of Germany's best and most serious singers, von Raatz-Brockmann; then the "Eroica" symphony, conducted by Wilhelm Furtwängler in a style quite worthy of the memory of the deceased himself. Deeply impressed and deeply moved, the audience left the hall, to trudge home through dark and dismal streets, which, like themselves, seemed to mourn the country's loss.

A PROMISING AMERICAN.

Most of the soloists' concerts are cancelled on account of the strike. A few take place by candle light, before small audiences of loyal friends. The young American pianist, Hyman Rovinsky, for instance, played his program in the out-of-the-way Schwechtersaal, where a band of nearly a hundred bitter-enders, mostly Americans, had gathered despite the darkness and snow. His illumination consisted of fifteen candles, his heating of as many fur coats as had been brought along.

The half-light atmosphere suited his program and his playing excellently, for Rovinsky is essentially a "mood pianist." He played his Ravel and Debussy (with one exception) as very few pianists, here or elsewhere, can play it; everything else seemed to be under the influence of that style. Even the Bach chromatic fantasia and fugue appeared as a chiaroscuro improvisation, and the effect was convincing enough, because his playing of it, as of the delightful Gluck gavotte, was imbued with a most fastidious sense of style. In César Franck's prelude, chorale and fugue his excessive reticence and a certain over-avoidance of clean-cut rhythms prevented a full unfolding of the magnificence of this new-gothic structure; but in pieces by Schumann and Korngold his vivid fantasy insured charming results. Withal, Rovinsky's talent is extraordinary, and gives promise of a brilliant future, when he outgrows the rubato age. His further activities are worth watching. Rovinsky is a product of the Institute of Musical Art in New York, which may well be proud of him.

Another young American, Dorothy Marcuse, made her Berlin debut under a more favorable star. A brilliantly lighted hall, a fashionably dressed audience, comprising virtually the whole American colony (one may well speak of it again as such) and a veritable sea of flowers combined to give it an air of festivity. This young lady, a pupil of Carl Ansoerge, gave good samples of her most respectable ability in a Bach-to-Scriabine program, of which we heard an excellently executed Chopin group, a brilliant and elegant rendering of a Scriabine and a Moszkowski etude, and Debussy's "Soirée en Grenade." Miss Marcuse's forte is a most amiable and kindly personality which she expresses especially well in pieces of a gracious and graceful character. She was applauded, loudly and long, by an enthusiastic audience.

ELMAN AGAIN.

Enthusiasm overflowed in the second Berlin recital of Mischa Elman, which took place in the "Scala" on the first lightless morn. The Chausson "Poème" was its artistic climax, although the Mendelssohn concerto and the smaller pieces (delightfully unhackneyed) got the maximum applause. A Rhode etude, provided with a clever and effective

piano accompaniment by Elman, is worthy of special mention. Elman's tone is certainly unique in its rich, sensuous beauty; even his flageolets have a "soul." His talent for lyric expression is absolutely captivating and even when



"LA VIERGE FOLLE."



SWEDISH FOLK DANCES

he "slops over" it is genuine. He represents the highest potentiality of violin playing today.

Elman is the eldest of the Auer brood; one of the youngest has just come out of Russia and appeared for the first time in Berlin. Cecilia Hansen, Russian by nationality, but, to judge from her name and looks, of Norse descent, has the usual Auer finish and tone, a little colder perhaps, but flawless in effect as her playing is in execution. Musicality there is, too, in abundance, and a remarkable assurance in approaching every technical difficulty. She played the Tchaikowsky concerto in a concert conducted by another very young Russian refugee, Efrem Kurtz, who proved his indisputable talent in works by Rimsky-Korsakoff and Glazounoff (fourth symphony).

Other conductors who were heard before the great blight are Gustav Brecher, who gave an unabridged concert-performance of Stravinsky's "Petrouchka;" Heinz Tiessen, the talented young composer, who has become the leader of the Academic Orchestral Society, an orchestra of university students, and Siegfried Wagner, who served his annual "family" program (Wagner-Liszt-Wagner) to Berlin.

A HEAVY COMIC OPERA.

Before the strike, too, came the premiere of a comic opera ("heitere Oper," not operetta!), by Paul Scheinpflug, at the Deutsches Opernhaus. It is entitled "Das Hofkonzert" ("The Court Concert"), being an operatic version of Heinrich Ilgenstein's comedy, "Kammermusik," which was a Berlin hilarity success of last season.

In the operatic version much of the hilarity is drowned in heavy orchestration (it is by no means a "light" opera), as is also a good deal of the excellent conversation, which unfortunately is necessary for the comprehension of the plot. This concerns an elderly duchess of a reigning house, whose weakness for the male sex is disguised as a love of music, such as emanates from the throats of opera singers. A handsome tenor, Ramin, is made "court singer" and "commanded" to reside in the castle on the assumption that he is a bachelor. He accepts, and his jealous wife is introduced, with connivance of the marshal, as his sister.

She, however, plans revenge, and while the first "court concert" is at its climax the couple's youngster in his nightie

toddles in shouting "Mamma!" The tenor is dismissed and forgiven and the duchess is promptly enraptured by the voice of a basso who at the marshal's signal sings Saras-tro's aria from the wings. As the curtain falls a grotesque pigmy—the possessor of the "manly bass"—crosses the stage on his way to be received in audience.

A "STRAUSSEN-EI."

Scheinpflug has taken this trifle a bit too seriously, and has hatched a whole ostrich egg of a score, with Straussian flourishes and tricks, à la "Rosenkavalier." The ethereal harmonies of the silver rose are wasted on the dried-up wall flowers of court society, while musical grotesqueries suitable to a Baron Ochs accompany the well-behaved antics of a model courtier. But it is astonishing with what a facility Scheinpflug commands this idiom, and how he achieves moments of real lyric beauty without plagiarizing anybody, yet without ever being really himself. His declamation has a wonderful aptness at times; his musical delineation is ingenious, though often too obvious, and his orchestral workmanship, especially in the nocturne-prelude of the third act, is really fine. Since this is his first operatic attempt it is to be hoped that, given a worthy book, he will produce a dramatic work of real individuality some day.

The performance had the normal first-night success. It was a good performance within the modest means of the Charlottenburg Opera House. Hertha Stolzenberg as the tenor's wife was vocally the best of the cast. Her stage husband, Paul Hanson, in real life would hardly arouse the enthusiasm that he does in the play. The duchess (Louise Marck-Lüders), the marshal (Rudolf Hafbauer), and the basso (Eduard Kandl) made excellent "characters." One of the court ladies (Editha Fleischer) in addition sang well and enunciated so excellently that one realized how well the voice parts are written. The orchestra was under the safe guidance of Professor Krasselt, while the stage management, in the experienced hands of Director Hartmann, was especially good. Scenery and costumes did honor to the storage house of the institution.

SWEDISH BALLET HITS BERLIN.

Beyond these more or less usual happenings the outstanding event for Berlin has been the opening of the Swedish Ballet at the Grosses Schauspielhaus, where it will, it is safe to say, draw the biggest audiences of its career. It made its German debut with difficulties, for the company, with bag, baggage and accessories arrived over snow-bound roads two days late, and on the afternoon of the opening night presented a stunningly realistic representation of Chaos, with trunks and scenery and weeping ballerinas in one tangled mass.

Nevertheless, in the evening four ballets were danced with full decorations and costumes, on a strange and queerly constructed stage, without any appreciable mishaps. A scrub team orchestra under strange conductors fumbled its way through unfamiliar scores by such modernists as Ingelbrecht and Honegger, and the effect was, if not enjoyable, at least utilitarian.

The Swedish ballet is like a breath of spring. Nothing since the famous Russians under Diaghileff burst upon western Europe has had such an exhilarating effect. In technique it is the equal of the Russians. Its picturesqueness is quite as vivid, even if its specifically national elements are more tame. These, I should say, are a sort of cross between the dances of a Russian or a Hungarian folk and those of the English Morris men. They abound in rustic civilities, in bows and handclaps and graceful greetings. And they are gay: gay in color and movement. Ring dances, flexible phalanxes and various big figures alternate with solos and doubles, danced with wonderful agility and grace by Jean Börllin and Carina Ari, and with vigorous virtuosity by Axel Witzansky and the corps de ballet. These lanky lads, these blonde and slender lassies, have a charm all their own, just as their costumes—bright reds and greens and yellows against black, with uniformly white sleeves—are like nothing else.

PICTORIAL CHOREOGRAPHY.

However, the most original feature of the Swedish ballet, aside from its national individuality, is the re-creation of a definite style or an atmosphere by a combination of movements and postures, as, for instance, the remarkable ballet in "El Greco," which in reality is not a ballet but a series of tableaux vivants in the style of Greco's art, connected into a pantomime by a mystical plot. Still more startling is the original creation, "Skating Rink," an ultra modern grotesque, in which for the first time an attempt is made to bring all movements into harmony with the cubistic designs of the scenery and costume. Jean Börllin, the artistic director of the organization, is responsible for both of these novelties. They attest an unusual caliber of imagination and originality.

The music, by D. E. Inghelbrecht ("El Greco") and Arthur Honegger ("Skating Rink"), is interesting in its sometimes bizarre modernity, but could hardly be properly judged after the imperfect presentation of the first night.

Presumably they have had much opportunity for rehearsing since then; since that first night the great theater like its little brothers all over Berlin, has been dark. Important premieres at the Opera and elsewhere have been postponed until the end of the strike. A consummation devoutly to be wished!

CÉSAR SAERCHINGER.

Breeskin in Albuquerque

Elias Breeskin will give a violin recital at Albuquerque, N. M., on March 20.

CINCINNATI ORCHESTRA RESUMES WORK UNDER YSAYE'S DIRECTION

His Decision to Stay Encourages Men to Greater Tasks—
Recitals, Concerts and Studio Activities—Notes
of General Interest

Cincinnati, Ohio, February 15, 1922.—At the ninth symphony concert at Emery Auditorium, February 3 and 4, the program was marked by a number of more than ordinarily pleasing compositions. The esteem in which Mr. Ysaie is held by the music loving public of this vicinity is manifested by the ovations he receives at these concerts. So it would seem that the board of directors of the Symphony Association have acted with wisdom in retaining Mr. Ysaie as the director for another year. The first number on the program was "The Fair Melusine" overture by Mendelssohn. This ever popular program number was played with all the charm that brings out its beauty. The E flat symphony of Mozart was the next number. Its charm is such as always to awaken an interest, and there is a never-ending feeling of delight in this work, which was effectively done. What can be classed as the more recent school was heard in "The Bees," a novelty by Theo. Ysaie, brother of Eugene. It is not calculated to find great favor with the lovers of the older schools, although some parts of it have an inherent sweetness that gives it a more satisfying ending. The soloist was the cellist, Pablo Casals.

Lincoln's Birthday was celebrated here in a fitting manner by the Cincinnati Symphony Orchestra, the occasion being the seventh concert of the popular series. It was a patriotic event in all respects. The first part of the program was devoted exclusively to the works of American composers, opening with Hadley's overture, "In Bohemia," followed by MacDowell's "Indian" suite No. 2, Chalmers Clifton's "Adagio," and Herbert's "American Fantasia." The orchestra was under the direction of Modeste Alloo, and he proved a very capable conductor. The real interest in the concert was centered in the second part of the program, however, as this was marked by a unique proceeding. After the intermission a large American flag was carried down the aisle, accompanied by a color guard, representing soldiers, sailors and marines. It was carried to the stage amid applause where the colors were saluted by a chorus of six hundred school children, who delivered the "Pledge to the Flag." This was followed by the singing of "The Star-Spangled Banner" by the chorus and audience. The members of the Robert E. Bentley Post, American Legion, presented the flag to the orchestra. The school children then sang the "Ode to Lincoln," the poem by the late W. G. Washburn, and the music by Joseph Surdo, both

of Cincinnati. The composition is beautiful and inspiring.

The regular monthly meeting of the Musicians' Club was held on February 11, at the Walnut Hills Business Men's Club. An entertaining musical program was rendered under the direction of Herman Bellstedt, chairman of the musical committee.

The third concert of the Ensemble Music Series, given by the College of Music, took place on February 9, in the Odeon. Under the direction of Emil Heermann, the College String Quartet presented an attractive program, including the E flat trio of Schubert. The quartet was assisted by Ilse Huebner, a gifted young pianist, who has come to Cincinnati from Vienna. She is a graduate of the Vienna State Academy where she was awarded the highest honors.

The Cincinnati Choral Club, composed of vocal students and church soloists, gave its sixteenth concert for the relief fund of children of Central Europe at the Zion Church. A pleasing program was rendered.

A musical program was given by the Clifton Music Club on February 10, when Ilse Huebner appeared as piano soloist. A number of others were also heard.

The Bach Society of Cincinnati held its annual business meeting on February 5. The officers elected were as follows: President, Emma L. Roeder; vice-president, Louis Ehrgett; secretary, Louis Saverne; treasurer, George H. Kattenhorn; directors, John A. Hoffmann, P. A. Tirindelli, Katherine Bennett, Eleanor Bain, Lino Mattioli and Robert J. Thuman. The society will celebrate the master's birthday, March 21, it being the 237th anniversary.

The Norwood Musical Club enjoyed a delightful musical program for the Norwood Federation of Women's Club.

The first of a series of four concerts for young people to be given at the Norwood High School Auditorium was presented on the afternoon of February 10. The Papeloff String Orchestra, assisted by a number of soloists, rendered a program of educational music. A number of interpretations were given by Mrs. Edgar Stillman Kelley.

The Cincinnati Conservatory Quintet Club gave three out-of-town concerts. The members were assisted by Kathryn Reece, soprano.

A program of vocal music was given by the pupils of Hans Schroeder at the Odeon on February 9. It was one of a series of student recitals being given by the College of Music.

The Telephone Band, under the direction of Dr. Carlos Ferres, gave a concert in the Bell Telephone Building, February 9. A pleasing program was rendered.

Mme. Tecla Vigna, who met with an accident some time ago, is able to resume her classes once more.

Several pupils of the College of Music appeared at the Saturday noon recital on February 11, including Celeste Bradley, violin pupil of Emil Heermann; Hazel Brewsbaugh, organ pupil of Mrs. Rixford; Mattie Lu White, voice pupil of Lino Mattioli, and Selma Chaliff, piano pupil of Irene Carter.

Some pupils from the class of Frederick Shailer Evans appeared in a recital at the Cincinnati Conservatory of Music on the evening of February 8.

Dwight Anderson, a post-graduate of the Cincinnati Conservatory of Music, from the class of Frederick Shailer Evans, will be a soloist in the artist series at the William Woods College, Fulton, Mo.

John Yoakley, Cincinnati organist, assisted by his son, J. N. Yoakley, bass soloist, rendered a special musical concert at the East High School on February 12.

The Cincinnati Folklore Society gave a pleasing musical program at the Hotel Sinton, February 14.

Romeo Gorno, Giacinto Gorno, Emil and Walter Heermann appeared in concert at Dayton, Ohio, February 9.

Clara Taylor, formerly of Cincinnati, a pupil of Grace G. Gardner, is meeting with success in opera in Chicago.

Ralph Lyford gave a lecture on "The Orchestra" before the Mother's Club, at Mt. Auburn School, on February 16. It was illustrated by orchestra students from the Cincinnati Conservatory of Music.

The choir of the Church of the Advent, Walnut Hills, gave its ninth musical service on February 12, under the direction of Gordon Graham.

The formation of a students' orchestral association is to be undertaken at the University of Cincinnati. The object of the association is to organize a students' symphony orchestra, under the auspices of the University, for educational purposes. Only students will be admitted who have acquired a degree of proficiency in music. Advanced orchestral ex-

perience will be taught, but not the technic of playing. It will be strictly an amateur organization, and will not give concerts for profit.

The Woman's Musical Club gave a fine program, on which occasion Emma Beiser Scully was hostess. The program was made up of Richard Strauss' works. Those taking part were Emma Roeder, Mrs. Clarence Browning, Nora Thuman, Mary Pfau, Mrs. C. C. Aler and Irene Gauzell.

The Hyde Park Music Club gave a pleasing program of varied numbers at the Hyde Park Library.

A quartet made up of women's voices gave a concert at the Scottish Rite Cathedral, the participants being from the class of John A. Hoffmann and McConnell Erwin, pianist, from the class of Leo Paalz. The members were Anne Polk, Jessica Stienle, Myrtle Stradtman and Tecza Richart, who sang a number of songs.

The first concert of the seventh season of the Musical Art Society was given on February 8, at the Odeon. The organization, which is composed of seventy-five members, was heard to advantage on this occasion, under the able direction of John J. Fehring. The talent, in which was noted some good voices, gave an interesting program. The merit of the organization is evident, and reflects credit on the director for the work that he has accomplished. The program was made up of three works, opening with Bossi's "Hymn to Raphael the Divine," which was heard for the first time in this city. The score was presented to Mr. Fehring by Dr. J. Lewis Browne, the latter receiving it from the composer. It is a fine composition for mixed voices and is sung a cappella. It was rendered in a very effective manner. The next number on the program was Mendelssohn's cantata, "The First Walpurgis Night," for contralto, tenor and bass solo and chorus. The solo parts were well sung by Rilla Egbers, Joseph Schenke and Robert Thuman. The last number was "A Tale of Old Japan," by Coleridge-Taylor, a very pleasing cantata that is full of melody. In this number the soloists were Marguerite Kountz, Irene Duve, George Mulhauser and George Egbers. The soloists and chorus both did good work. The piano accompaniments were played by Thelma Copeland, and Edward A. Fehring presided at the organ.

Charles Heinroth gave the third of his series of free organ recitals under the auspices of the College of Music on February 7, at the East High School auditorium. His program included a number of fine compositions, all being given his usual brilliant reading.

The pupils of Frederick Shailer Evans, of the Cincinnati Conservatory of Music, were heard in a recital at the Conservatory Hall, the numbers being of a high order.

Edward Smith, tenor, a pupil of John A. Hoffmann, of the Cincinnati Conservatory of Music Artist faculty, has been making a fine impression in the south, appearing as soloist, and also acting as instructor at the School of Music, Meridian, Miss.

The Norwood Musical Club gave a nice program for the Norwood Federation of Women's Club, at the Norwood City Hall. The arts of the nine muses were represented.

The Culp String Quartet appeared at Athens, Ohio, under the auspices of the Ohio State University. It was assisted by Florence Hawkins, soprano.

The pupils of Lillian Arkell Rixford, of the College of Music, gave an organ recital in the Odeon some days ago.

A concert was given at Mt. St. Joseph by William Morgan Knox, Walter Heermann, and Romeo and Giacinto Gorno, of the College of Music faculty.

Oliver Plunkett, tenor, a pupil of Giacinto Gorno, of the College of Music, sang at the Winter Festival, February 6 to 11, at the S. S. Peter and Paul School, North Norwood.

"The Gypsy Rover," an operetta, was given at the Wyoming Club, Wyoming, for the benefit of the Girls' Friendly of the Holy Trinity Episcopal Church, Hartwell.

Charles Gray gave a concert at St. Paul's Cathedral on the evening of February 5.

The third concert of the season by the Cincinnati Conservatory of Music, January 19, under the direction of Pier Adolfo Tirindelli, included in its program for the first time a symphonic suite, for string and two horns, by Robert-Hansen. Soloists assisting in the program were Rubin Phillips of Detroit, violin pupil of Jean Ten Have; Florence Byers, Indianapolis, soprano, pupil of Thomas James Kelly and Marion Wilson Hayne, at the piano, pupil of Marguerite Melville Liszniewska. W. W.

Augusta Cottlow Touring Middle West and South

Augusta Cottlow, the gifted American pianist, has left on her third tour of the season, which will take her to Illinois, Wisconsin, Minnesota and Oklahoma, and a number of important dates in Florida. She expects to be in the East early in April.


Her Chicago recital was given February 26, when she featured MacDowell's "Eroica" sonata, with which she achieved such a signal success last April at her New York recital.

Grinnell College Orchestra in Concert

The college orchestra of the Grinnell, Iowa, School of Music, George L. Pierce conductor, assisted by George Milton Dieterich, cellist, gave an enjoyable concert at Herrick Chapel on February 3. The program consisted of the von Weber overture to "Der Freischütz," the Beethoven symphony in D major, No. 2, op. 36, and Boellmann's variations symphoniques.

Record Receipts for Sousa Concerts

The receipts for the Sousa concerts in the South week before last were remarkable: \$4,500 was taken in at the box office in Birmingham, \$3,600 in Montgomery, \$6,500 in Atlanta, \$4,600 in Greenville, \$3,800 in Spartanburg. This marked a new record for every town and the largest receipts for this organization during the present season.



Frederick Shailer
TENOR

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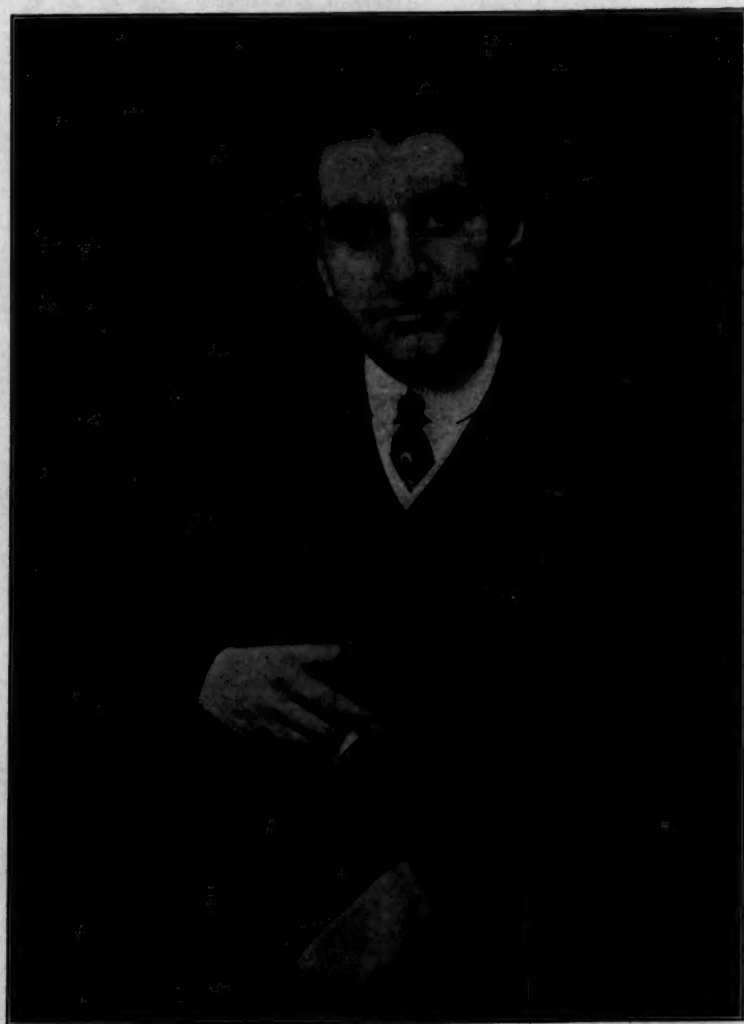
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FOREIGN NEWS IN BRIEF

DESSAU OPERA HOUSE DESTROYED BY FIRE.

Dessau, Germany, January 27.—The Friedrich Theater, formerly the Court Theater, Dessau's home of opera, burned completely to the ground. The fire claimed two victims, Lilly Herking, a favorite singer, and the hair dresser of the theater. The fire, due to a short circuit, broke out during a rehearsal and spread so quickly that it was impossible to save the building, a handsome structure whose interior seated 1,200 people. The losses are very great.

STRAUSS' AMERICAN PROPAGANDA FOR SALZBURG.

Salzburg, January 30.—The Salzburg Festival Community learns that Dr. Richard Strauss has brought back from his American tour the sum of \$4,000, which he collected for the organizations conducting the Mozart Festivals. He also reports that he has aroused considerable American interest for the Salzburg idea, and that a committee to aid the festival playhouse plan has been formed in New York, with Mrs. Samuel Untermyer at its head. A. F.

THE "RIVISTA TEATRALE" IS SIXTY YEARS OLD.

Milan, January 15.—"La Rivista Teatrale Melodrammatica," the old Milanese theatrical review, which is read by every Italian artist, has entered upon the sixtieth year of its life. Its present director, Comm. Avvocato Vittorio Molco, is receiving the good wishes of his patrons. A. S.

SACHSE CHOSEN HEAD OF HAMBURG OPERA.

Hamburg, January 10.—The Hamburg Opera at last has a director again, namely, the genial "Intendant" of the Halle Stadttheater, Leopold Sachse, whose excellent work has had frequent mention in these columns. He has been elected as successor to Dr. Loewenfeld, deceased.

STRAUSS, BACK HOME, PRAISES AMERICAN ORCHESTRAS.

Vienna, January 27.—Dr. Richard Strauss reached Vienna on the morning of January 26 after an absence of eight months, and at once resumed his duties at the Staatsoper, conducting a rehearsal of his opera, "Die Frau ohne Schat-

ten." He was officially welcomed by his co-director, Franz Schalk, and greeted with a flourish by the orchestra when entering the pit. In his speech of thanks Dr. Strauss paid high compliments to the American orchestral organizations, whom he described as being of excellent quality. P. B.

NEW LEHAR OPERETTA A SUCCESS.

Vienna, January 27.—The latest work of Franz Lehár, a one act operetta entitled "Spring," had a successful première at the "Hölle" (Hell), which is the somewhat uncanny name of a popular Vienna variety house. P. B.

VIENNA MUSICAL MAGAZINE ENLARGED.

Vienna, January 27.—The Vienna fortnightly Musikblätter des Anbruch has been reorganized and will hereafter be put on a broader basis. Dr. Paul Stefan, the Viennese writer, well known for his biographical work on Gustav Mahler, has joined the editorial staff. P. B.

SPRING FESTIVAL FOR BUDAPEST.

Budapest, January 28.—In May of this year Budapest will have a music festival devoted principally to modern compositions. Works by Mahler, Béla Bartók and Theodor Szántó will be performed. The orchestra will be the Vienna Philharmonic, with Furtwängler conducting.

EDINBURGH BURNS FESTIVAL JUBILEE.

Edinburgh, January 30.—The annual Burns Festival, consisting of three concerts of the songs of Scotland's famous national poet, took place in the Usher Hall on January 27 and 28. These festivals have been run for many years by James C. Lumsden, a well known concert agent of this city, and they were instituted by his father exactly fifty years ago. To celebrate the occasion the musical fraternity of the city gave him a complimentary dinner, at which all branches of the musical profession in Scotland were represented; and on Friday, while the concert was in progress, he was presented with a gold watch and his wife with a jeweled pendant by a number of lay friends and artists who have appeared at his concerts. At the banquet Robert Burnett, a prominent local singer and teacher, made an appeal for the overhauling of Scottish folk song, which at present he held to be in a very unsatisfactory condition, and he intimated that he himself intended to bring out, in collaboration with David Stephen, musical director of the Scottish Carnegie Trust, a new collection based on more natural lines and

more in accordance with the particular spirit and genius of Scottish folk song. W. S.

DAVID STEPHEN'S NEW CHORAL BALLAD.

Glasgow, January 30.—The Glasgow Choral and Orchestral Union gave in the St. Andrew's Hall, Glasgow, on January 28, the first performance of a new choral work based upon the old Scottish ballad of "Sir Patrick Spens," the musical setting by David Stephen, musical director of the Scottish Carnegie Trust in Dunfermline. Mr. Stephen ranks as one of the most serious minded of Scottish composers, and there is a mine of clever scoring and beautiful color in the work. He makes a considerable use of the pentatonic scale, and both in the choral and orchestral portions there is a clear and sustained tang of the sea-fret that is so characteristic a feature of Mrs. Kennedy-Fraser's famous "Songs of the Hebrides." The work received a magnificent rendering from Glasgow's premier choir, supported by the Scottish Orchestra. W. S.

NO GENIUSES AVAILABLE.

Frankfurt, January 28.—The eighty-third yearly report of the Mozart Foundation at Frankfurt contains a unique bit of news, namely, the fact that not one of the forty-five candidates who have applied this year for a scholarship has been found worthy of it, and the scholarships will be kept back for the next distribution, two years hence.

CHICAGO OPERA MANAGEMENT PLEASE NOTE.

Berlin, January 30.—The balance sheet of the Charlottenburg Opera (Deutsches Opernhaus) for the season 1920-1921 showed a deficit of about 115,000 marks (at the present rate not quite \$600). This is most probably the smallest deficit in a German opera house today, especially if one considers that the Charlottenburg Opera has no subsidies outside of a free lease, given by the municipality. If so, it certainly is the smallest opera deficit in the world for a season comprising virtually the entire year. During the season singers like Jeritz, Smirnoff, Slezak, Baklanoff, etc., have appeared besides the regular company, which is of very good average quality. C. S.

RICHARD STRAUSS TO HEAD NEW CONSERVATORY.

Vienna, February 3.—Vienna is going to have a new conservatory, and according to rumors current in the musical world Richard Strauss will be its director. The institution, for which large sums are said to have been raised, will be conducted on modern lines and will work in close contact with the Vienna Opera.

NEW ZEMLINSKY WORK SUNG.

Berlin, February 5.—A setting of the Twenty-third Psalm for chorus and orchestra, by Alexander von Zemlinsky, was produced with considerable success by the chorus and orchestra of the Berlin Hochschule, under Professor Ochs. It is effective and especially colorful in its orchestral part. The performance preceded a fine rendition of Bruckner's F minor mass, of which especially the Kyrie made a deep impression.

STRAUSS "LEGEND" IN LEIPSIK.

Leipzig, February 1.—Richard Strauss' "Legend of Joseph" has just had a successful première at the Leipzig Stadttheater, and, as at other German theaters, is likely to remain as an item of the repertory.

"PROFESSOR OF MUSICAL POLITICS."

Berlin, February 1.—Prof. Leo Kestenberg, musical expert at the Prussian Ministry of Art, has been called to occupy the newly made chair of applied musical politics at the Berlin Hochschule für Musik. It will be interesting to watch the curriculum of the new course.

REGER FESTIVAL IN BRESLAU.

Breslau, February 11.—The Reger Festival, which was originally planned for last Whitsuntide, has now been fixed to take place from April 29 to May 1, under the leadership of George Dohrn and with the participation of leading artists. The festival is being given by the Breslau Orchester-verein, under the auspices of the local authorities.

GIVEN BACK TO THE GERMANS.

Prague, February 13.—At a Ministerial Conference yesterday it was decided that the Deutsches Landestheater in Prague will be given back to the Germans. As reported in these columns some time ago, this theater had been forcibly taken by the Czech volunteers, which caused considerable animosity between the Czech Government and the German elements of the country. The ministerial decision put an end to this friction. The theater is historically of some importance, the first performance of Mozart's "Don Giovanni" having taken place in it. R.

HEAVY LOSS FROM STRIKE.

Berlin, February 10.—It is reported in the German press that the recent railway strike throughout Germany, which completely isolated Berlin from foreign influx for the period of eight days, and the closely following general strike of municipal workers in the city, caused the Berlin theaters a loss of about 650,000 marks daily, making a total loss for the period of the strike of over 3,000,000 marks. The loss to concert givers has not been calculated, but is probably very large. C. S.

NOVELTIES FOR MUNICH OPERA.

Munich, February 1.—The next novelties to be given at the Munich Opera are "François Villon," by Albert Noelle, the MUSICAL COURIER's correspondent; Korngold's "Die tote Stadt," and Franz Schreker's "Die Schatzgräber."

"ANTAR" PLEASES NICE.

Nice, France, February 10.—"Antar," the opera of Gabriel Dupont, who died before he could see his work produced, has just been performed at the Nice Opera. The opera was given a very fine performance, M. Granier, as Antar; Mlle. Brunet, as Alba, and Mlle. Mach, whose execution of the "Danse du Feu" was especially well received, being excellent interpreters. The orchestra, under the direction of Mr. Bovy, handled the score in an efficient manner.

M. L. V.

VIENNA PHILHARMONIC TO TOUR SOUTH AMERICA.

Vienna, January 9.—Impresario Mocchi, from Buenos Aires, who came to Vienna to sign contracts for the South American tour of Weingartner and the Vienna Philharmonic intended for this spring, left the city last night without having achieved a definite result. He has come to terms with Weingartner and his men, but the entire proposition now hinges upon the consent of the Austrian Government, which has learned a lesson from last year's ill fated Spanish

(Continued on page 54)

"A TALE OF TWO CITIES"

Rose Florence

NEW YORK

"Rose Florence is an excellent singer—not simply a vocalist who conducts a voice smoothly from one good tone to another to please an ear, but also an artist who communicates feeling as naturally as if singing were a usual manner of communication. At her recital yesterday afternoon at Aeolian Hall she composed attention about the words of each song and the contents of the words until they seemed worth reciting even if there had been no melody joined with them. Her voice, intoning beautifully, seemed to caress the syllables of Lotti's 'Pur dicesti, O bocca bella,' and her face reflected the feeling. And she sang Schumann's somber 'Ich Grolle Nicht,' and Gluck's aria 'J'ai perdu mon Eurydice,' so well, both of them, that they have probably not been done by anyone else with any better effect. She also sang John Alden Carpenter's fine settings of two 'Night Songs' with woe-wyed 'Pur dicesti.'—N. Y. World, February 22, 1922.

"A voice of some sonority and of generous range."—N. Y. Tribune, February 22, 1922.

"A pleasing mezzo-soprano voice."—N. Y. American, February 22, 1922.

"Her voice was agreeable and her Parisian training was evident in good French diction."—N. Y. Times, February 22, 1922.

"Her audience, which was large, was liberal with its applause."—N. Y. Herald, February 22, 1922.

"A pleasing manner of delivery went far to create a happy impression."—N. Y. Eve. Mail.

"Her voice is full of grace and smoothness and she uses it with good musical taste and tact."—N. Y. Sun.

SAN FRANCISCO

"Miss Florence has a mezzo soprano of rather unusual beauty, and she uses it with an expressive art which amateurs will not fail to appreciate.

"She sang 'Deh vieni, non tardar' from 'Figaro,' and the familiar but never-to-be-forgotten 'Pur dicesti' with a real sense of their formal beauty and, between them, Schumann's 'Ich grolle nicht,' a song which not one singer out of ten makes to sound real. It was good as tone-work, capital as interpretation. But best of the group, was 'Voi lo sapete,' from 'Cavalleria Rusticana.'"

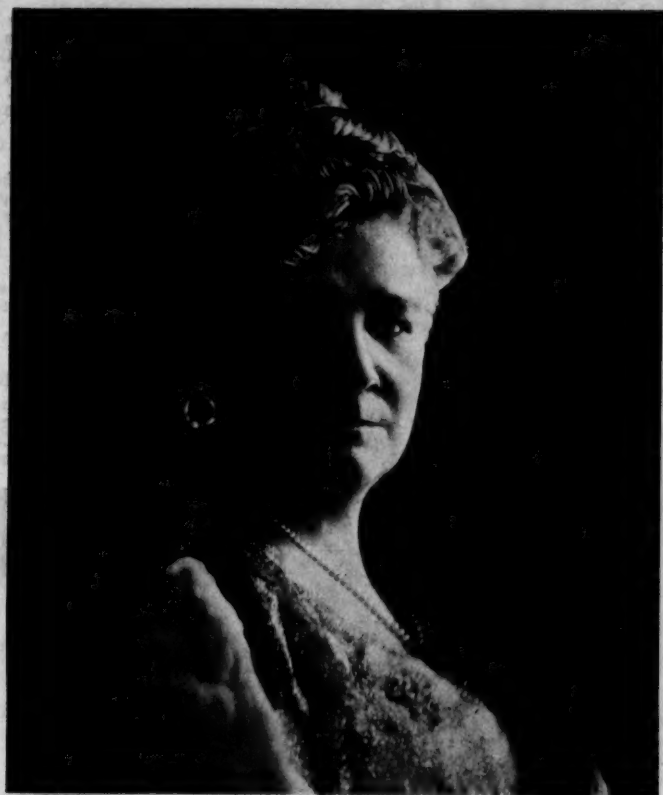
"It is in her French songs that Miss Florence shows most mastery of her art. Songs as full of atmosphere as Chausson's 'Le Temps des Lilas' and Duparc's 'Invitation au Voyage' were given their just significance. It was an enjoyable recital."—Redfern Mason, San Francisco Examiner, December 2, 1921.



BOISSONNAS GENEVE

"Her voice has beauty of tone, richness of color, expressive warmth and suavity of flow. Her artistry is of that satisfactory kind based on a technique firmly controlled, and her interpretations are vitalized by a personal vividness that has charm and grace."—Ray C. Brown, San Francisco Chronicle, December 3, 1921.

Management: L. E. Behymer, 705 Auditorium Bldg., Los Angeles, Cal.



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A Few Extraordinary Press Excerpts from the 1921-22 Concert Tour

of

MME.

ERNESTINE

SCHUMANN HEINK

The World's Greatest Contralto

"THERE IS BUT ONE SCHUMANN
HEINK AND THE GLORY OF HER
ART CAN NEVER BE PUT INTO
WORDS"

"GOLDEN-VOICED ARTIST GIVEN ENTHUSIASTIC RECEPTION"

"Schumann Heink, golden-voiced by natural gifts, big-hearted and whole-souled by instinct, artist to her finger-tips in interpretative technic, a genius in capacity to bring her auditors the very soul of the message in her song, cast her spell over an enthusiastic throng in the Tabernacle last night and again proved her supremacy. Her lower tones are vibrant with the richness of a perfect 'cello, her upper register as clear and pure, as full of sympathy and warmth as in the days of a generation ago when the song world first began to bow at her feet."—Salt Lake City Tribune, February 18, 1922.

"SINGER WINS BIG TRIBUTE"

"Winning her audience with golden tones of her voice and the appeal of her wonderful personality, Mme. Ernestine Schumann Heink, the world's most noted contralto, was greeted with a continuous ovation from a capacity house. The reception accorded her by the audience was true evidence of the fact that the diva is still in possession of the magnificent voice that has made her noted for years on the operatic and concert stage."—Astoria, Ore., Morning Astorian, January 12, 1922.

"DIVA CHARMS VAST AUDIENCE"

"The Century was packed to the doors. Schumann Heink gave a splendid recital. Never have we heard her sing Brahms' 'Mainacht' better, or 'Heiderosein' with a more artful suggestiveness. Schumann Heink is not only a singer; she is an artist of the stage. She showed that in the 'Erikoenig,' which she sang as an encore. Incidentally, it is to be noted that the diva sang it better than when she sang it for us four years ago."—Redfern Mason, San Francisco Examiner, November 28, 1921.

"MME. SCHUMANN HEINK GIVEN OVATION"

"Ernestine Schumann Heink still remains the peer of contraltos. Many of her songs were sung in German. The first number in the once forbidden language was the famous Schubert 'Der Wanderer,' into the singing of it Schumann Heink threw all of her glorious voice and all the feeling she possessed, and at its close the crowded house responded with an ovation. The singer completed her conquest by singing as encores the beloved 'Stille Nacht, Heilige Nacht,' and Schubert's 'Eri-koenig,' sung only as Schumann Heink can sing them. There was not a flaw in that tremendous voice as it rolled forth in its beauty, faithfully portraying all the varied emotions the songs demanded. In the many times the reviewer has listened to this great singer never was her voice or art more wonderful than it was yesterday."—W. W. B. Seymour, San Francisco Bulletin, November 28, 1921.

"SCHUMANN HEINK SINGS WITH NEW INSPIRATION"

"Mme. Schumann Heink drew a capacity house, with as many as could be crowded into seats on the stage and all available standing room occupied. It was a wonderful program that the diva offered and she sang with remarkable clarity and power. Indeed

she seemed to have gained fresh inspiration since she sang here last, with the divine faculty that enabled her to translate it into soulful expression of love, beauty and heroism in her songs. Her second group included Schubert's 'Wanderer.' No more touching refrain—as Schumann Heink sings it—was ever heard on the concert stage. Many of her hearers came close to weeping. It was so affecting that every heart must have been moved. The last group consisted of four Wagner numbers which were sung with all the diva's old fire and brought her insistent demands for encores and encores."—Charles Woodman, San Francisco Call and Post, November 28, 1921.

"SCHUMANN HEINK THRILLS VAST AUDIENCE WITH OLD TIME POWER"

"A house that was packed to the last row and beyond, greeted the great singer, Ernestine Schumann Heink. The diva opened the program with the heavy artillery of song, a tremendous barrage that made the conquest of the audience final at the very beginning. Rossi's 'Ah, Rendimi' showed the old time brilliant coloring, then the ever famous 'Samson and Delilah' aria and Meyerbeer's 'Ah, Mon fils,' from the 'Prophet,' which was another masterwork of phrasing and of the highest dramatic intensity. Great is Schumann Heink, as a singer, as an artist, and above all as a woman."—Santa Barbara, Cal., Daily News and the Independent, November 11, 1921.

"SCHUMANN HEINK WELCOMED HOME IN INSPIRED CONCERT IN SAN DIEGO"

"Rumors of the triumphs being accorded Mme. Schumann Heink in her fall concert tour and the high quality of her voice were realized last night at first hand. The organ depths and richness of the lower register, the caressing mellowness of her mezzo voice and the glorious, ringing, full tones are all here, in a voice that can never grow old. The dramatic fire and the personality which go toward the making of the diva the most popular singer of her time are also undimmed."—San Diego, Cal., Union, November 8, 1921.

"MUSIC SUPREME — MME. SCHUMANN HEINK AMAZES ADMIRERS BY HER SINGING AT PHILHARMONIC SYMPHONY"

"Mme. Ernestine Schumann Heink achieved one of the great sensations of her many local appearances yesterday with the Philharmonic Orchestra when she sang that most difficult aria and recitative, 'Now Vitella' and 'Never Shall Hymen,' from Mozart's 'Titus'.

"Its demands are heroic, but the famous diva met every difficulty with a savoir which established her as no other work could as the veritable mistress of her art. In suavity of tone, in purity of intonation, in the facility and limpidity of the coloratura passages, and in the bravura of climaxes, the prima donna amazed and delighted her every hearer. In the lobby and the foyers, following her appearances, music lovers chanted in ecstatic praise her many points of excellence, and those to whom she had been an idol for two or more decades declared unhesitatingly that her voice is as fine, as powerful and as true today as it was in great operatic appearances of a century ago.

"Soft sustained pianissimos, legato forte of astonishing power, and every note of the song, from its profound lower range to that of a high dramatic soprano, were given with supreme art by the singer, who evoked her plaudits without end at the close of her solos.

"Later she sang the famous 'My Heart at Thy Sweet Voice,' from Saint-Saens' 'Samson and Delilah,' once more enrapturing her tremendous audience with her melodic phrases and her fine portamento."—Los Angeles, Cal., Examiner, November 5, 1921.

"SCHUMANN HEINK THRILLS LOCAL MUSIC LOVERS AT JACKSON, TENN."

"Last night after more than forty years of vocal service, the tones poured forth from her incomparable throat in golden streams, a veritable treasure of warmth, color and emotional expression. Her breath resource is of astonishing power, her control of all shades of dynamics an obedient servant to her mind and heart, and her interpretation of her numbers was truly inspired."—Jackson, Tenn., Sun, October 25, 1921.

"SINGER THRILLS HUGE AUDIENCE"

"Mme. Schumann Heink filled the Auditorium Theatre to overflowing. The great singer was in splendid voice, radiating energy, courage and good temper. Her first group was an unexampled lesson in the art of singing. She combines a superbly solid legato with profound emotion. Her diction and articulation are the highest models. The huge audience metaphorically fell at the feet of the diva in giving vent to their feelings of affectionate admiration."—Spokane, Wash., Spokesman-Review, January 26, 1922.

"GREENWICH, CONN., HEARS MME. SCHUMANN HEINK AND PRONOUNCES HER 'SUPREME ARTIST'"

"There are only a few supreme artists in the world, and when one of them has come and gone and given delight, all other enjoyment seems tame for some time to come. Although over 1,200 people poured into the Armory, the concert began shortly after half past eight. After the first few bars of 'Ah, Rendimi,' even those who had heard the singer in Wagner opera thirty years ago, sighed with delight. The beautiful voice, with its great organ notes as well as its caressing soft higher tones was still there."—Greenwich, Conn., Press, October 26, 1921.

"GLORIOUS VOICE OF VETERAN CONTRALTO ENJOYED BY LARGE AUDIENCE"

"Ernestine Schumann Heink gave the recital season a glorious start. This marvelous singer stands today without a peer. Her audience realized this fact, such sincere, spontaneous applause being a real tribute laid at the feet of genius. The wonderful voice has gained in expression (the range and brilliancy are as great as formerly), while the power to satisfy her auditors is more potent and inescapable than before. It was an evening of rarest charm, the large audience being completely en rapport with the singer."—Philadelphia Record.

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KANSAS CITY PLEASSED WITH ST. LOUIS SYMPHONY CONCERTS

Vecsey, Pavlowa, Rachmaninoff, Lashanska and McCormack

Among the Featured Attractions—Local Happenings

Kansas City, Mo., February 10, 1922.—At the second and third pair of concerts given by the St. Louis Symphony Orchestra, marked increase in attendance was noted. December 29, Rudolph Ganz conducted. Grace Wagner, soprano, whose voice pleased, was heard in an aria from "Aida." The climax of the afternoon's enthusiasm was reached when Mollie Margolies, pianist, played brilliantly, with orchestral accompaniment, Liszt's E flat concerto. An additional number was demanded. Beethoven's third symphony was played at the evening concert on Friday. Sophie Braslau, the soloist, was cordially received. Her voice, which has grown since her appearance two years ago, was heard to great advantage in an aria from "La Favorita," and also a group of songs.

Excellent program notes for all concerts have been written by Mabelle Glenn, supervisor of music in the public schools, and Richard L. Stokes, music critic of St. Louis.

Convention Hall was filled nearly to capacity for the third children's concert. Enough praise can not be given Mabelle Glenn and Edith Rhetts for the preparatory work given the school children for these programs. The young students displayed remarkable concentration which is proof of their interest. Mr. Ganz was warmly applauded.

Arch Baily, baritone, a recent addition to the vocal faculty at the Horner Institute, was heard in the aria from "Tannhäuser" and an encore by Oley Speaks. Mr. Baily, who at the Horner Institute, was heard in an aria from "Aida." Mrs. Raymond Havens, a contralto, of whom Kansas City can be proud, sang with beautiful vocal quality an aria from "Orpheus and Eurydice." A song of Cadman's was the encore.

Wagner's works featured the third evening concert. Julia Claussen, soloist, was given an ovation for her dramatic singing, and as much enthusiasm followed her singing of Isolde's "Love Death" from "Tristan and Isolde." Mr. Ganz and the orchestra shared the praise that was theirs for the impressive playing of the prelude and the effective support they gave Mme. Claussen.

FERENCE VECSEY A PROFOUND ARTIST.

Ferenc Vecsey, violinist, played to an enthusiastic audience in Convention Hall, January 1. He impressed with the profundity of his art.

LARGE AUDIENCES FOR ANNA PAVLOWA.

Anna Pavlowa and company gave two excellent performances in Convention Hall, January 7. About nine thousand people witnessed the superb art of the great Russian dancer and her splendid company.

RACHMANINOFF DELIGHTS.

Horner-Witte-Shouse, the management which brought Pavlowa, presented Rachmaninoff in Convention Hall recently. The audience was large.

LASHANSKA THE FIFTH FRITSCHY ATTRACTION.

Hulda Lashanska, a favorite here, was heard as the fifth attraction at the Shubert Theater, January 10. Rose Borne accompanied her.

JOHN MCCORMACK IN FINE PROGRAM.

Tremendous enthusiasm rewarded John McCormack's singing of one of the best arranged programs Kansas City music lovers have heard in many a day. The vast audience has never heard more beautiful singing. To a group of Russian songs, two of Rachmaninoff's, a Rimsky-Korsakoff and Tscherepin number, McCormack's interpretative art was as great as the songs. Lt. Donald McBeath, violinist, and Edwin Schneider were assisting artists. Mr. Fritschy was the local manager.

HIGH STANDARD IN LOCAL ATTRACTIONS.

The Kansas City Chamber Music Society, of which Mrs. Horatio L. Harmon is president and Mrs. Allen Taylor the vice-president, is continuing to impress auditors with its worth. N. DeRubertis, director, has proven his splendid ability in that capacity as well as in the art of program making. Assisting artists on the January 6 program were Carl Busch, who effectively conducted the society in his own "Omaha Indian Love Song" and "Chippewa Lullaby," and Mrs. Allen Taylor, soprano, who sang several songs.

KANSAS CITY M. T. A. ATTRACTS CROWD.

Programs given by the Kansas City Music Teacher's Association, which are free to the public, have been attended by capacity audiences at the First Christian Church. Artists heard recently were Frank E. Chaffee, director of the Northeast High School Glee Club; Hans Feil, organist; Edith Rhetts, exponent of intelligent listening; Mrs. George Forsee, organist; M. A. Russo, harpist, and Ottley Cranston, baritone and director of the Cranston School of Music. The last program consisted of Maddalena Heryer-Akers, organist; Ella Van Huff, contralto; Richard Canterbury, pianist; Edith Rhetts, in symphony analysis address; Mrs. George Forsee, organist, and Mrs. Cora Lyman, on American Music.

HAYDN MALE CHORUS GIVES FIRST CONCERT OF SEASON.

Under the auspices of the Federated Music Clubs of Missouri and the Kansas City Music Teachers' Association, the Haydn Male Chorus was heard in the Grand Avenue Church, January 17. The chorus, under the direction of John R. Jones, disclosed excellent tone quality. Richard Canterbury assisted as accompanist. The soloists heard with the chorus were Mrs. I. C. Thomas, soprano, whose lovely voice was used artistically, and Mrs. Lewis Hess, a gifted contralto.

ELECTA GIFFORD IN SONG AND OPERATIC RECITAL.

On January 12, Electa Gifford, soprano, was presented by the Kansas City Athenæum, in a song recital. Miss Gifford's program was interesting and she used her soprano voice with authority and taste. Anna Millar, manager of the Kansas City Symphony Association, was a very helpful accompanist. Miss Gifford is to be one of the soloists at the next evening symphony concert.

"THE CHIMES OF NORMANDY" HEARD.

Under the general directorship of Julian R. Amelung, an enjoyable performance of the "Chimes of Normandy" was heard in the Auditorium Theater, January 14. In the cast were Mame Broderson, G. Douglas Wright, George Ridgeway, Edward H. Gill, Jr., J. Roy Gregg, Velma Lyons Weir and Floyd G. Gamble.

ST. PAUL EPISCOPAL CHOIR SINGS CAROLS.

Impressive Christmas Eve services were given at the Hotel Muehlebach and Hotel Baltimore by the St. Paul Episcopal Church Choir, under the efficient leadership of Clarence D. Sears. Particularly effective was the singing of the choir in the procession of lights and in a carol composed by Mr. Sears. The membership of the choir is fifty, including twenty boys.

"THE MESSIAH" SUNG IN KANSAS CITY, KANS.

Directed by Earl Rosenberg, of the Horner Institute of Fine Arts, an excellent performance of "The Messiah" was recently heard on the Kansas stage. The chorus, which contains more than two hundred voices, was assisted by Gustave Holmquist, basso; Elsie Hartman Arendt, soprano; Mrs. Arthur Brookfield, contralto, and Clyde Matson, tenor. Accompaniments were played by the orchestra of the Horner Institute.

NOTES.

Among artists who were heard in a concert given at the Horner Institute Recital Hall by the Horner Witte Musical Bureau were Tandy MacKenzie, tenor, and Paul Snyder, pianist.

M. A. Russo, harpist, has been heard many times this season on local programs. His work is always warmly received.

Mrs. George Cowden, soprano, assisted by Mrs. George Rider, was given an ovation in her recital at Lawrence, Kans., recently.

Instructive and interesting lecture recitals have been given by Edwardo Sacerdote and students this season. On the last program appeared Mrs. George Emery, Mrs. George Cowden, Mrs. I. C. Thomas, Mrs. Howard Austin, Mrs. Dietz, Mrs. Hunter Gary and Mrs. Robert Tiernan.

Rudolph King presented his pupil, Burdette Cleveland, pianist, in a program at the Athenæum recently. The assisting artist was Marion Talley, soprano pupil of Ottley Cranston.

Mrs. Raymond Havens has just returned from Oklahoma City, where she successfully appeared with the Lindsborg Chorus of six hundred, as contralto soloist in "The Messiah." Her success was so decided that she was immediately engaged to sing next year in Lindsborg, Kans., at the Easter Festival.

Herman Springer, baritone, sang in Drexel Hall, a program of Schubert songs in honor of the one hundred and twenty-fifth anniversary of the composer's birth.

B. P. L.

Flonzaleys Praise Elsa Fischer Quartet

Several years ago, Elsa Fischer, following the advice of friends, organized a string quartet, with Helen Reynolds (second violin), Lucie Neidhardt (viola) and Carolyn Neidhardt (cello). They rehearsed as often as other pro-



THE ELSA FISCHER QUARTET

fessional duties permitted, and in a very short time developed their ensemble playing to such a satisfactory point that older musicians, like August Roebelen and the late Richard Arnold, invited them to play at one of the concerts given by the New York Tonkuenstler Society, where they gained an instantaneous success.

One engagement followed another, and all who heard the Elsa Fischer String Quartet pronounced them exceptional exponents of the works of old and modern composers. The Flonzaley Quartet, after having attended one of their concerts, wrote the following letter to Miss Fischer:

Dear Miss Fischer:

I wish to say to all of you in the name of my associates how much we enjoyed your concert the other night. We all admired your style of playing, the ensemble was extremely fine, and the balance was thoroughly excellent. You can be proud of your achievement, indeed. Please accept with our best wishes for your success (which seems to me infallibly certain) our heartiest congratulations for the beautiful results you have attained.

Sincerely yours,

(Signed) ADOLFO BETTI.

For the Flonzaley Quartet

Despite all their successes, the young ladies (idealists would be a better term) persistently increased their ardor, and after another season they undertook a western tour which proved another great triumph. At this time, the war being at its height, the young ladies decided to return to New York, where they continued their artistic work almost uninterruptedly.

One unfortunate occurrence marred the permanency of the original personnel. On one cold winter evening about two years ago, while on her way to fill a concert engagement with the quartet, Miss Reynolds slipped on the ice and broke her arm. This necessitated a cancellation of all concerts for the rest of the season. Many violinists made application to fill the place as second violinist made vacant by the threatened permanency of Miss Reynolds' illness. After testing all these applicants a selection was made in Isabel Rauch, who in every respect has proven herself and her work worthy of this organization.

During the season 1921-22 the Elsa Fischer String Quartet has been heard repeatedly in and near New York, many of these appearances being return engagements. On January 23, it gave a concert in Aeolian Hall, New York, which will be long and pleasantly remembered by the large and fashionable audience attending. During the season 1922-23 this excellent organization intends to give a series of concerts in the metropolis. Negotiations are now pending for a European tour to commence in the early spring of 1923.

Vera Curtis a Busy Artist

Vera Curtis is filling many engagements, having recently appeared in the City Auditorium in Springfield, Mass., and as soloist with the Cleveland Orchestra in Lancaster and Shamokin, Pa. From Shamokin she traveled with the orchestra on its special train to Hamilton, Canada, where it provided the orchestral accompaniment for the Elgar Choir festival. Miss Curtis, however, had to jump to Sault Ste. Marie, the farthest northern point in the Michigan peninsula, where she gave a recital.

Helen Brennan at Carroll Club

Helen Brennan, a mezzo soprano with a beautiful voice and charming personality, gave a song recital before a large audience at The Carroll Club, February 19. Among the numbers that found favor were songs by Handel, Secchi, Scott, Whelpley, Aylward, Rachmaninoff, Gretchaninoff and Mana-Zucca.

AN APPRECIATION WORTH HAVING!

from VICTOR HARRIS—Musician, Composer,
Conductor)

OLIVER DITSON CO.:

I have just finished reading the two volumes of Russian Songs edited by Mr. Ernest Newman and published by your house. I hasten to send you my heartiest congratulations on the extraordinary success and value of these two volumes. They are edited in the highest judgment and published in the sumptuous and tasteful effectiveness which are the distinguishing mark of all the volumes of the Musicians Library. I am proud to say that I possess all the many volumes of the Musicians Library and nothing would tempt me to refrain from adding every new volume of the series as it appears.

The Musicians Library as it stands is a liberal education in itself; in fact a Complete Education to the student of singing as well as to the public singer. It is the finest thing of its kind in the history of musical publications and I congratulate your house as well as the American public on the possession of so complete and satisfying a monument of your good taste and enterprise.

Faithfully yours,

VICTOR HARRIS.

New York, Dec. 26, 1921.

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Will devote more time to this branch of her great art next season, appearing with the Opera Company in New York only from November to February. Fall dates up to November now booking; February-March Pacific Coast tour; en route dates in connection with this tour and for remainder of season also booking.

THE NEW YORK PRESS HAS RECENTLY ACCLAIMED EASTON UNANIMOUSLY IN LEADING ROLES AT THE METROPOLITAN AND IN CONCERT:

As Isolde in "Tristan and Isolde" at the Metropolitan Opera House on Feb. 23.

"THE PERFORMANCE DIFFERED LARGELY FROM THE TWO PREVIOUS ONES BECAUSE OF THE IMPORTANT FACT THAT MME. FLORENCE EASTON SANG ISOLDE. HER PORTRAYAL OF THE IRISH PRINCESS WAS AGAIN WHOLLY LOVELY. HER FINE SKILL IN USING HER VOICE AND HER ABILITY TO TAKE CORRECTLY THE HIGH NOTES, TOGETHER WITH HER ADMIRABLE INTELLIGENCE IN ACTION, SERVED TO PRESERVE THE CORRECT INTERPRETATION OF THE ROLE."—W. J. Henderson, New York Herald, Feb. 24, 1922.

"IT WAS A WISE MOVE ON THE PART OF THE METROPOLITAN MANAGEMENT TO RESTORE FLORENCE EASTON TO THE PART OF ISOLDE IN WAGNER'S 'TRISTAN.' IT SUITS MME. EASTON ADMIRABLY—HERS IS A VIOLIN VOICE, A TRUE SOPRANO—AND SHE HAS REPEATEDLY SUNG IT HERE, AS SHE DID AGAIN LAST NIGHT, TO THE SUPREME SATISFACTION OF CONNOISSEURS."—Henry T. Finck, New York Post, Feb. 24, 1922.

"FLORENCE EASTON HAD HER TURN AT WHAT MANY CONSIDER OPERA'S GREATEST FEMALE ROLE, RESERVED FOR THOSE SOPRANOS WHO HAVE CROSSED THE VOCAL RUBICON. MISS EASTON SANG WITH MUCH BEAUTY OF TONE AND EXPRESSION THAT LASTED RIGHT THROUGH TO THE FINAL 'LIEBESTOD.'"—Frank H. Warren, New York Evening World, February 24, 1922.

As soloist for the second time during the season with the New York Symphony Orchestra on Feb. 18 and 19.

"THE MOST NOTABLE FEATURE OF THE CONCERT BY THE SYMPHONY SOCIETY, IN RESPECT OF EXCELLENCE OF PERFORMANCE, WAS THE SINGING BY FLORENCE EASTON OF THE SCENE AND AIR FROM WEBER'S 'OBERON' AND THE DYING SONG OF ISOLDE FROM WAGNER'S LOVE DRAMA."—H. E. Krehbiel, New York Tribune, Feb. 20, 1922.

"THE SOLOIST WAS FLORENCE EASTON, WHO SANG 'OCEAN, THOU MIGHTY MONSTER' IN ADMIRABLE STYLE, WITH SPLENDOR AND POWER OF VOICE, WITH IMPOSING BREADTH AND FINISH OF STYLE, WITH A DICTION THAT MADE EVERY WORD INTELLIGIBLE. THE AIR IS ONE OF THE PROBLEMS THAT IT IS GIVEN TO FEW ARTISTS TO SOLVE. WHAT MISS EASTON DID WITH IT IS ENOUGH TO PUT HER IN A RANK BY HERSELF. SHE FOLLOWED WITH A PERFORMANCE OF THE 'LIEBESTOD,' FROM 'TRISTAN AND ISOLDE,' THAT WAS EXTREMELY FINE."—Richard Aldrich, New York Times, Feb. 20, 1922.

"FLORENCE EASTON THRILLED THE AUDIENCE BY HER SPLENDIDLY DRAMATIC SINGING OF WEBER'S 'OCEAN' ARIA AND THE 'LOVE DEATH,' FROM 'TRISTAN.' LOVERS OF WAGNER'S MUSIC ARE LOOKING FORWARD TO HER ISOLDE AND SIEGLINDE AT THE METROPOLITAN THIS WEEK."—Henry T. Finck, New York Post, Feb. 20, 1922.

As Kundry in "Parsifal" at the Metropolitan Opera House on Jan. 1.

"THE SINGER BRINGS TO THE PART A LARGE INTELLIGENCE, WHICH HAS DEVELOPED A WELL ROUNDED AND SATISFYING PRESENTATION OF THE MEANING OF THE TEXT AND MUSIC. IN ACTION MME. EASTON IS DISCREET IN THE EMPLOYMENT OF GESTURE, POSE AND FACIAL EXPRESSION. SHE NEITHER OVERACTS NOR SLIGHTS ANYTHING. ONE IS NEVER IN DOUBT AS TO THE SIGNIFICANCE OF HER DOINGS. SO, TOO, IN HER SINGING SHE DELIGHTS THE EAR WITH A CONTINUAL OUTPOUR OF BEAUTIFUL TONE, WHILE SHE REACHES THE MIND WITH WELL PLANNED METHODS OF EXPRESSION."—W. J. Henderson, New York Herald, Jan. 3, 1922.

"'PARSIFAL' CAME BACK TO THE METROPOLITAN YESTERDAY, TO BE SUNG BY A CAST EXCEPTIONAL IN ITS KUNDY. THIS WAS FLORENCE EASTON, IN WHOSE VOICE AND ART, BEAUTY AND REPOSE THE AUDIENCE FOUND MUCH TO ADMIRE."—Gilbert Gabriel, New York Sun, Jan. 3, 1922.

"FOR THE FIRST TIME IN THE PRESENT SEASON MME. EASTON SANG KUNDY, AND INDEED WITH FULL SUCCESS. VOCALLY I WOULD CALL HER PERFORMANCE THE BEST THAT WE HAVE LISTENED TO IN YEARS; ALSO FROM A DRAMATIC STANDPOINT HER INTERPRETATION WAS ALWAYS OF A HIGH STANDARD."—Maurice Halpern, New York Staats-Zeitung, Jan. 3, 1922.

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DETROIT SYMPHONY CONCERT SENT OVER COUNTRY BY RADIO

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—Notes

Detroit, Mich., February 21, 1922.—For the tenth pair of subscription concerts by the Detroit Symphony Orchestra, given at Orchestra Hall, February 10 and 11, Artur Schnabel was the soloist and played the first concerto in D minor, op. 15, by Brahms. He proved himself a pianist of remarkable technique and power. His interpretations were marked by intelligence. The orchestral numbers were Mendelssohn's overture, "Calm Sea, Happy Voyage," and the Tchaikowsky sixth symphony ("Pathétique") op. 74, in B minor. Mr. Gabrilowitsch conducted with his usual skill and authority.

The program on Friday evening was heard over a wide range of country as arrangements were made by the Detroit News for sending it out by radio. Reports of the concert were received from various parts of the country.

TWO PIANISTS APPEAR AT SUNDAY CONCERTS.

The Sunday afternoon concert of February 5 was notable for the appearance of that fine artist, Ernest Schelling, who played his own "Fantastic Suite" and Paderewski's "Polish Fantasia." His composition and his playing proved most popular with the audience and he was recalled many times. Mr. Gabrilowitsch conducted, the orchestral numbers being "Donna Diana" by Reznicek, "Symphonic Variations" by Elgar, and "Colonial Song" and "Shepherd's Hey" by Grainger. The numbers by Grainger were given by request. Mr. Gabrilowitsch was recalled many times.

February 12, Beryl Rubinstein was the soloist and played his own concerto in C minor. While it departs somewhat from the conventional form, it proved interesting and evoked enthusiasm. Victor Kolar conducted the orchestra, the numbers being "The Bat," by Johann Strauss; the "Nutcracker Suite," by Tchaikowsky, and the "Roumanian Rhapsody," by Enesco. The "Danse de la Fee Dragee" and the rhapsody were repeated in response to the demands of the audience.

February 19, Ilya Scholnik, concertmaster, and Phillip Abbas, first cellist of the orchestra, were the soloists. Victor Kolar conducted and the program included the overture to "Tannhauser" and the prelude to acts I and III of "Lohengrin" (Wagner), "Marche Militaire," by Schubert, "Variations on a German Folk Song," by Ochs, and the "Beautiful Blue Danube" waltzes, by Strauss. One of the largest audiences of the season heard the concert in spite of the inclement weather.

APPEAL IS MADE FOR MAINTENANCE OF THE ORCHESTRA.

The annual appeal for funds to make up the deficit in the maintenance fund of the Detroit Symphony Orchestra has been made this year with a warning attached. Some of the big contributors have intimated quite plainly that they do not feel they can give the sums they have in the past, and that if the general public does not rally to the support of the orchestra, it will have to be disbanded. Committees are working vigorously, the newspapers have given a large amount of reading and editorial space, the mayor has expressed his conviction as to the value of the orchestra to the city, and ministers and educators are making strong pleas for it. Thus it would seem that this splendid though expensive musical asset had made for itself such a place in the hearts of the people that some way will be found to maintain it. While all feel that to allow it to go would be a step backward, yet all concede that the \$65,000 is not the mere bagatelle it seems when balanced against the cost of the orchestra. One of the first contributions to be received after the appeal was made was from a man who became interested in the orchestra through hearing it over his wireless.

MOZART'S "IMPRESARIO" GIVEN.

On Monday evening, February 6, at Orchestra Hall, the Music Group of the Twentieth Century Club presented Mozart's charming opera, "The Impresario," given by the Society of American Singers of New York with the following in the cast: Percy Hemus, Francis Tyler, Thomas McGranahan, Regina Vicarino, Hazel Huntington and Gladys Craven.

Although the time of the opera was 1791, the only things that reminded the audience of that date were the costumes and the deliberate manner of the people on the stage. The lines were decidedly up to date, as was the grand piano that formed part of the furniture of the play. The orchestra, recruited from the symphony, was under the direction of Sam Franko. Musically and dramatically the opera was given a fine rendition, the whole affair reflecting great credit upon the enterprise of Mary H. Christie and Alma Gluck, who were responsible for the venture. The only matter of regret is the fact that the general public did not give better support.

RACHMANINOFF'S RECITAL.

February 7, Serge Rachmaninoff gave a brilliant recital in Orchestra Hall calling out a large audience of admirers. His program included ballade, No. 2, Liszt; "Capriccio," op. 38, Dohnanyi; ballade, op. 24, Grieg; "Liebestied," Kreisler, arranged by Rachmaninoff; ballade, No. 3, nocturne, op. 27, scherzo, op. 39, Chopin; "Etudes Tableaux"

in C minor and A minor, Rachmaninoff, and "Tarantella" and "Venezia e Napoli," Liszt.

SORRENTINO APPEARS AT CHORAL CONCERT.

The Caruso Detroit Choral Society, led by Mirtello Pacini, gave its initial concert at Orchestra Hall, February 4, to an audience made up principally of Italians. The club is not large, but made a good impression. The soloists were Umberto Sorrentino, tenor; Mme. De La Rouché, coloratura soprano, and Nita Gordon, soprano. Mr. Sorrentino sang "La Reve" from "Manon," Massenet; "E lucevan le stelle," from "La Tosca," Puccini; "Because," d'Hardelot; "O Sole Mio," Capua, and "Tarantella," de Crescenzo. He also sang a solo from "Cavalleria Rusticana" with the chorus, and he and Miss Gordon sang the "Miserere" duet from "Il Trovatore." He was enthusiastically recalled and sang encores. Mme. De La Rouché scored heavily in her singing of "Caro Nome," as did also Miss Gordon, who sang "Un bel Di vedremo."

DETROIT CONCERT BUREAU GIVES FINAL CONCERT.

The closing concert of the Detroit Concert Bureau's Hotel Statler series was given February 14. It was made quite a social event and was followed by dancing. Marian Veryl, soprano, sang some very lovely songs by Ravel, Debussy, Carpenter and Hageman. George Beuthaler was the accompanist. Walter Green, a baritone with a very pleasing voice, was heard to good advantage in his numbers, which were

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unhackneyed. His Irish songs especially were given with sympathetic understanding. He was assisted in no small measure by the impeccable accompaniments of Charles Frederic Morse.

TUESDAY MUSICALES PRESENTS GUY MAIER.

Saturday morning, February 11, the Tuesday Musicales presented Guy Maier at Memorial Hall, Woodward Baptist Church, in a concert for young people. Each member of the club was privileged to bring two children as guests. Mr. Maier explained the numbers that he played and held the attention of the audience from first to last. He played Bach, Schubert, Mendelssohn, Goossens, Philippe, Gliere and Liszt. He made his numbers living pictures, not only by his illuminating and entertaining remarks but also by his fine playing. It was an event long to be remembered.

TUESDAY MUSICALES ENCOURAGES DETROIT COMPOSERS.

For the encouragement of local composers, the Tuesday Musicales has offered prizes for the two best compositions by Detroit composers—fifty dollars offered by the club for the best concerted number, and fifty dollars given by Mrs. Frederic Beckwith Stevens for the best solo composition. The committee of judges includes Ossip Gabrilowitsch, Bendetson Netzorg, Guy Bevier Williams, and several of the men of the Symphony Orchestra. The compositions awarded the prizes, and those receiving honorable mention, will be heard at a concert given for the club members and guests at the close of the season. Seventy-five compositions have been received by Mrs. George Perry Palmer, who proposed the plan to the club and who has had charge of the arrangements, assisted by a committee which includes William H. Murphy and Robert de Bruce, president and manager of the Symphony Orchestra.

NOTES.

That sterling artist, Mrs. Marshall Pease, contralto, who has returned after a year's sojourn in New York, gave a recital at the Unitarian Church, February 3. She gave a fine program and maintained her reputation as an excellent artist. She was assisted at the piano by Emily Gilmore Stevens.

Harriet Story Macfarlane, contralto, is making a trip to California, giving concerts en route. She is accompanied by Lillian Lachman Silver, pianist, and Janet Ives, violinist.

February 20, Guy Filkins gave his regular monthly organ recital at the Central Methodist Church. He was assisted by Isobel Hunt Fuller, soprano. Both were accorded an enthusiastic reception, Mrs. Fuller being recalled several times after both her numbers.

Mary Campbell McLeod, contralto, has left Detroit and will make Chicago her home in the future. Miss McLeod is especially happy in her singing of Scotch songs and has filled a number of important engagements in Boston, Toronto, Detroit and Chicago this season. J. M. S.

FORT WAYNE ENTHUSIASTIC OVER THE ST. OLAF CHOIR

Morning Musicales Presents Vasa Prihoda, Salvi and De Gomez

Fort Wayne, Ind., February 17, 1922.—The great St. Olaf Lutheran Choir from Northfield, Minn. (F. Melius Christiansen leader), favored this city—a Lutheran stronghold—with two concerts, February 1 and 2, on its third annual tour. The Palace Theater held capacity audiences both nights. The seeming mystery of pitch retained by these a capella choral artists is explained as merely a feat of memory. The start is simultaneous and harmonious the instant the director gives the cue with his baton, and not the slightest deviation from pitch is discernible. From swelling forte to exquisite pianissimo the varying themes ranged, and the tonal perfection and perfect ensemble were a delight to the listening multitude. Its program here was selected mostly from Bach, Schumann and Hassler, whose music was an integral part of the early history of the Lutheran Church. It began with a motet for double chorus, "The Spirit Also Helpeth Us" (Bach); then came "O Sacred Head" (Hassler, 1613), also four Schumann numbers—"How Fair the Church of Christ Shall Stand," "It is a Good Thing," "Yea, Though Through Death's Gloomy Vale" and "Lord How Long?" After these followed motet for advent season, by Gustav Schreck; "Praise the Lord, O My Soul," by Gretchaninoff; "A Christmas Song," arranged by Christiansen, and Sohren's "Praise to the Lord." One encore was sung, "Beautiful Savior," in which a contralto stood out clear as a bell against the background of choral accompaniment.

Said a member of the choir, "It has been said that we devote our lives to this work, but it is only a side issue to our studies at the University." Seldom is a side issue, however, brought to such perfection in the spirit of service. Social features marked the engagement of the choir in this city, Chairman J. B. Franke entertaining its members at his home, and a reception being held in their honor at Trinity English Lutheran Church on the second day of their stay. The influence of this excellent choir through its annual tours has been to awaken an interest in choral singing which will be manifested in the establishing of similar organizations over the country. For these the St. Olaf Choir holds aloft the standard.

VASA PRIHODA ON MORNING MUSICALES SERIES.

Vasa Prihoda, young Bohemian violinist, was the artist who gave the January concert of the Morning Musicales series. His program began with the Vieuxtemps concerto in D minor, but the later and less technical portion pleased to a greater degree, and served to show the artistic possibilities of the Slav temperament. His mood was better suited to Dvorak's wild Slav dance in G minor. Other enjoyable numbers were Kreisler's "Caprice Vennois" and Beethoven's "Turkish March." Otto Eisen accompanied and also gave as solo numbers a Chopin ballade and Dvorak's "Devil's Dream."

SALVI AND DE GOMEZ.

The Morning Musical presented for its February artist recital the harp and cello virtuosos, Alberto Salvi and Victor De Gomez, accompanied by Arthur Shepherd. Salvi proved to be a finished exponent of his art, and rose to superior heights in his own arrangement of Grieg's "To Spring." He played "An Italian Serenade" with true Italian gusto and warmth of expression. De Gomez was most pleasing in Popper's Hungarian rhapsody, and the two artists responded to an encore with a particularly fine rendition of "The Swan" (Saint-Saens).

NOTES.

A Sunday afternoon musical program at the Y. W. C. A. was given February 5 under the auspices of the Morning Musical Society, and was in charge of Kay M. Spencer, who presented Helen Ehle, soprano; Virginia Kinnaird, contralto, and Fred Zimmerly, tenor, in groups of songs, and Vera Sessler and Mary Van Auker, pianists.

A pupils' recital, given by the European School of Music, at the Wolf and Dessauer Auditorium, was so successful that the school decided to give such an affair once a month. On the first program were Robert Epple, Vera Stevens, and Pearl Salon, piano pupils of George Bailhe, and Grace Philly and Gertrude Schick, respectively.

The Fort Wayne Musical Club is the city's newest organization for the promotion of better music. A series of concerts for the near future is being planned. The club members are Mrs. Abram Jones, organist; Ruth Thompson, soprano; Eda Siemon, lyric soprano; Gertrude Sivits-Boegli, pianist; Irene Royhans Karns, pianist; Jeannette Howey, Marguerite Wirth and Irene Bowman Young, sopranos, and Marie Steury McDermott, cornetist. E. W. H.

Gescheidt Pupils Winning Success

Adelaide Gescheidt teaches a method evolved by herself, Scientific Principles of Normal Natural Voice Development, and this is her standardized teaching. In it is comprised all those features which have led to the fine success of her pupils, many of whom are among the leading concert, oratorio and church singers of the United States. It starts with the principle of making singers think, which, strange to say, is not a common habit. Singing the right way, making them reliable, perfectly dependable, always "on the dot," is the final outcome of her method, exemplified in her pupils, Irene Williams, Judson House, Fred Patton and others too numerous to name.

LARSEN

WALTER MILLS

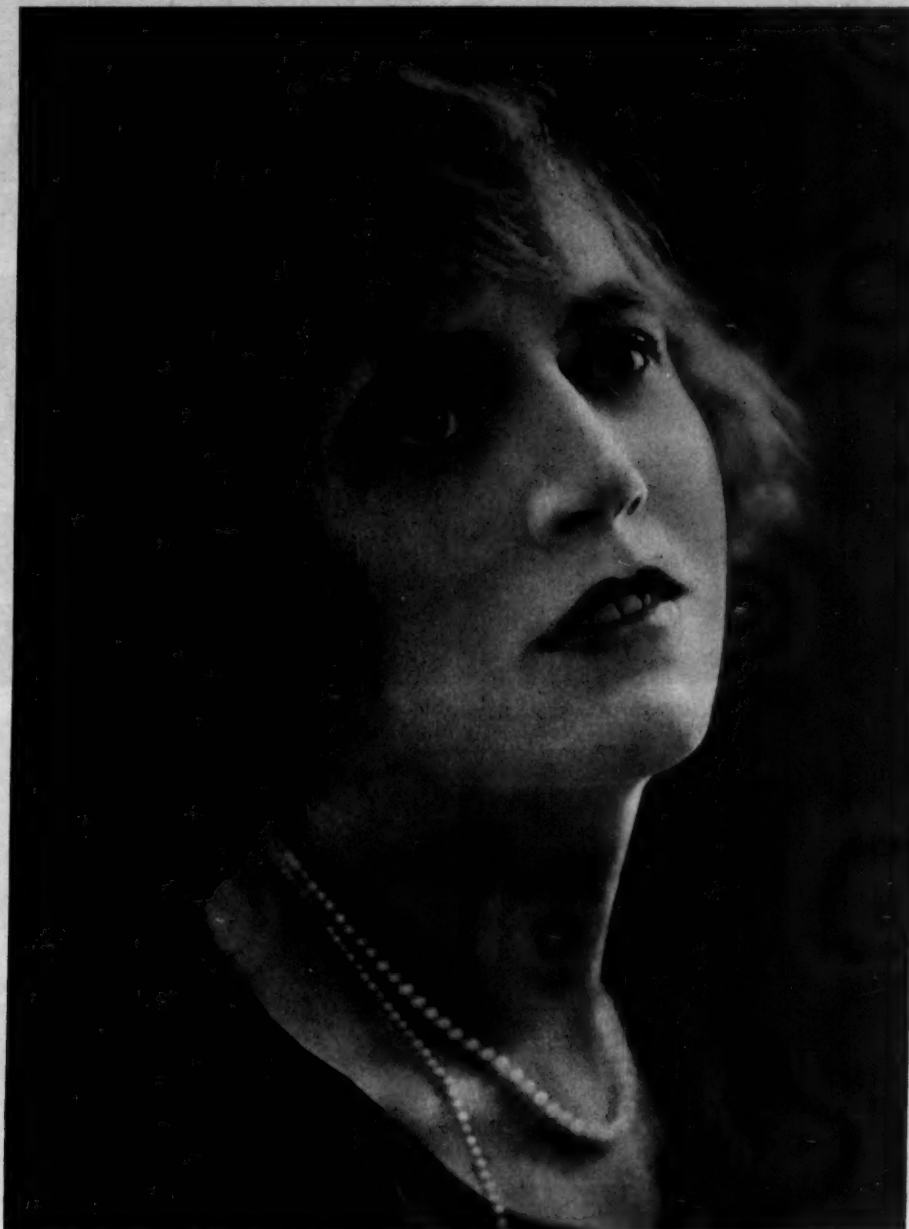
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WELSH PIANIST

Creates Unique Position for Herself at American Debut, Town Hall, N. Y., Thursday, Feb. 23rd

Opinions of Metropolitan Critics:

Marie Novello can register an unqualified success for her New York debut piano recital which took place last night in the Town Hall. She presented a programme the performance of which required a brilliant and facile technique, refined taste and a comprehension of dramatic values. She met these demands valiantly and capably.

She played Scarlatti's Pastorale and Capriccio with delicate touch and exquisite singing tone. She invested Debussy's "La Cathedrale Engloutie" with poetic imagination and used the pedals in a manner that reflected utterly the picturesqueness of the work.

Her versatility was shown in the excellent readings of a varied collection of Chopin compositions—the brilliant F minor Fantasia; the B flat Sonata with its ponderous Funeral March and sweeping flood of tone in the final movement; the rhythmic Polonaise, and the haunting waltz, to mention a few of the Polish poet's works on the list.

Miss Novello has been hailed as one of the most gifted musicians in Wales. When she returns to her native country she will carry with her the sincere admiration of American music lovers.

—*New York American*, February 24, 1922.

She seemed to be a player of charm and sentiment. Her tone was musical, her finger work clear and her variety of touch pleasing. In her general work she showed artistic sensibility and she made a favorable impression. Her audience overflowed the auditorium into many seats on the stage.—*N. Y. Herald*, Feb. 24, 1922.

Miss Novello did everything in good form, technically speaking, and she never allowed her feelings to run away with her. Where the music might have rushed and clamored under other hands, she conducted it all becomingly. She is Welsh, and of the type of blonde beauty for which Lady Diana Manners is much admired in England. Her audience was very appreciative. She played Debussy, Scarlatti, Palmgren, Chopin.—*N. Y. World*, Feb. 24, 1922.

She plays with unusual delicacy, yet she is not lacking in the more vigorous elements of piano playing.—*N. Y. Evening Telegram*, Feb. 24, 1922.

Her playing had a good deal of charm.—*N. Y. Tribune*, Feb. 24, 1922.



Century Photo

DINNER IN HONOR OF MR. AND MRS. HARRY HARKNESS FLAGLER.
given by the New York Symphony Orchestra, at the Ambassador Hotel, February 26, 1922.

Supplementary Tour for Pavlova

Owing to the insistent demands from numerous cities in which Anna Pavlova and her ballet have had no opportunity of playing during her regular tour this season, the famous Russian dancer has decided to accept engagements for seven additional weeks. Following the conclusion of the regular tour of twenty-two weeks, which ended in Raleigh, N. C., on March 4, Mme. Pavlova will make first appearances this season in Lynchburg, Richmond, and Norfolk, Va.; Hagerstown, Md.; Allentown, Harrisburg, Shamokin, Altoona and Johnstown, Pa.; Youngstown and Akron, Ohio; Northampton, Mass., and Hartford and New Haven, Conn. During this period return engagements are scheduled for Washington, Baltimore, Philadelphia, Pittsburgh, Cleveland, Detroit, Toronto, Montreal, Quebec, Ottawa and Boston.

In Chicago the return engagement will be for one week, from March 26 to April 1, at the Auditorium, where the attraction will have the fullest opportunities to present the spectacular ballets with complete scenic equipment. Heretofore the performances have always been held in the Shriners' Hall. The return engagement in New York, which will be the season's farewell appearances, will take place at the Metropolitan Opera House during the week of April 24.

During the entire season of 1922-23 Mme. Pavlova and her company will make their first tour of Japan, under the Hurok management, and will return for another American tour in 1923-24, also under Sol Hurok's control.

"Three More Years of Gatti-Casazza"

The board of directors of the Metropolitan Opera announces the re-engagement as general manager of Giulio Gatti-Casazza for a term of three years beginning at the expiration of his present contract, which terminates at the end of the season of 1923-24. In notifying Mr. Gatti-Casazza of his re-election Otto Kahn, chairman of the board of directors, sent him the following letter:

Dear Mr. Gatti-Casazza:

I take great pleasure in confirming our verbal agreement, according to which your contract as general manager of the Metropolitan Opera Company is extended for a term of three years from the date of its expiration, i. e., until the close of the opera season 1925-26.

Let me take this occasion to express to you once more the confidence and gratitude of the board of directors, as well as the sentiments of warm friendship and high regard which I personally entertain toward you.

You may well take pride, as we take satisfaction, in the record of your fourteen years of management of the Metropolitan Opera, characterized as it is by steadfast adherence to high artistic standards, by undeviating maintenance of the dignity and prestige of the great institution confided to your care, by admirable administrative capacity and by the emphatic approbation of the operating public as attested by an attendance that has kept increasing steadily from year to year.

Believe me, with all good wishes and cordial regards, very faithfully yours,

(Signed) OTTO H. KAHN.

La Forge Gives Sunday Mail Concert

The Mail concert on Sunday evening, February 26, was given by artist-pupils of Frank La Forge. Gutia Casini, cellist, who is one of Mr. La Forge's discoveries, assisted. Mr. Casini has a big tone of splendid quality, and an excellent technic. Charlotte Ryan, soprano, sang with facility and admirable tonal quality an aria from "Faust" and the Prayer from "Tosca." Anne Jago revealed a rich contralto voice of depth and resonance. Charles Carver, basso, sang with fine diction a Handel aria. He also added a Spanish and a French song. The audience would gladly have heard more of his beautiful tones. Sheffield Child, tenor, displayed intelligence in his interpretations and good control of a colorful voice. Kathryn Kerin played artistic accompaniments, and two delightful solo numbers. The La Forge Quartet, comprised of Miss Ryan, Miss Jago, Mr. Carver

and Mr. Childs, though a comparatively new organization, sang with commendable ensemble. In all, much credit was reflected on Mr. La Forge.

The Musicians' Fund of America

Mrs. Lee Schweiger, of St. Louis, formerly Adele Recht, a concert and church singer of New York, is the president of the Musicians' Fund of America, national non-sectarian organization which has been incorporated under that title. The prime object of the Association is to "establish a national musicians' home fund for the purpose of erecting and maintaining a national home for aged and indigent musicians." Provision is also made for the establishment of an Emergency Loan Fund where the professional musician who is in temporary need of financial aid may borrow money without paying interest. Further information in regard to the society may be had from the president, care of Hotel Claridge, St. Louis, Mo.

Faas to Make New York Debut

Mildred Faas will make her New York debut on the concert stage at the Town Hall on the afternoon of March 20. The young soprano will sing a seldom heard aria from the "Peasant Cantata" of Bach. In connection with Bach and his music, it is interesting to note that Miss Faas has been one of the soloists at the Bethlehem Bach Festival for the past four years.

Edwin Swain Joins Mayer Quartet

Edwin Swain, bass-baritone, who sang in the first performance of "The Apocalypse," given in Davenport, Ia., last June, will sing in the Operatic and Oratorio Quartet, a feature of Daniel Mayer's list for next season. The other members are: Vera Curtis, soprano; Alice Moncrieff, contralto, and James Price, tenor.



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—*New York Times*,
February 5, 1922

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RAGTIME AND TURTLE SOUP

A Symposium of Common Sense

By Mary T. Folta

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WHEN Hamlet was engulfed in a sea of trouble, doubt and despair, he exclaimed in the anguish of his heart:

"To be or not to be—that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing, end them."

Modern music teachers find themselves in a similar predicament. Their biggest subject of discussion is: "To permit or not to permit—that is the question; whether it is nobler on the part of the teacher to endure the displaced accents and daring chords of degrading popular music, or to take arms against it and, by violent opposition, try to destroy the desire for it."

They throw up their hands in horror and dismay, and complain: "Oh, that popular music is getting such a strong hold on my pupils. They ignore and abhor classical music, but 'jazz' seems to infatuate them. Instead of playing a Beethoven sonata, they substitute 'I Want My Mammy.' Instead of studying a Chopin waltz, they prefer 'By the Old Ohio Shore.' For every classical piece you offer, they are prepared to suggest a popular one."

What does this mean? Why the seeming aversion for the classics? Surely if the teachers have eyes, and observe just a wee bit, they cannot fail to find the reasons for the child's preferences. Sometimes the teacher does not have to do much observation, because one of her brave pupils will tell her: "Teacher, if I play a Chopin waltz, my company is polite to sit still, and pretend they are enjoying it, but I can feel they are bored. If I play a popular song, the atmosphere is suddenly changed; they get interested and want more."

The foundation of all good manners is consideration for others. It is the other person who is the object of your consideration and not yourself. Consider for a moment that you are giving a banquet! One of the courses on the menu is turtle soup. In your company there chance to be two persons, who have not cultivated a liking for turtle soup. So when the soup comes around they partake of it gingerly, and do a lot of talking, just so they won't have to do away with a great deal of that undesirable victual. They are willing to be sociable, but they are more willing to refrain from eating those preparations which go contrary to their tastes. Would you, as the hostess, press them to take every drop of the soup, or would you overlook it? Why act differently with music?

Since popular music seems to entice the music students and their friends, two questions naturally present themselves: Should the student be taught to play popular

music? And if he plays popular music, will he suffer in his musical education?

Popular music is difficult and needs supervision. There is nothing more distressing to the ear than popular music played poorly.

The hardest thing in popular music is the rhythm. Ragtime is syncopated music. The accents are dislocated. Therefore, the first and the vital essential is, get the rhythm just as it is written, and do not allow the pupil to swerve one iota from it. Furthermore, do not permit him to put in notes that are not printed on the sheet. All the grace notes which some ragtime players indulge in are a means of spoiling the piece. Ragtime music is not so bad when played as written; it is the individual contribution which makes it depreciable. And when the individual begins to exhibit his "jazzy" abilities, he also exhibits his character. The meaner the man he is, the more harsh sounding music he produces. This accounts for the fact, that when certain persons play ragtime, we feel like running away. They annoy and hurt us. Again, others can play it and we enjoy it. In all actions character is the one and the only thing that gives it tone.

All educators agree that the prime work of the teacher is to build character. Music teachers, irrespective of the instrument they teach, are not exempt from this responsibility.

The idea behind this strong insistency, that the pupils play the notes just as written, is, because thereby they are forming a strong character. Little by little the bird builds its nest; so too, it is being faithful to little, insignificant things that produces the man of character, the woman of character.

Teachers, when the pupil wants to study the popular music, let her do so! Remember, that not all your pupils will be concert players. If you produce one, you can boastfully pat yourself on your shoulder, and even if this future concert pianist wants to play ragtime, let her do so! It will not hurt her in the least. Ragtime is one of the finest and the most instructive exercises for the mastering of odd rhythms.

This is a transitional period. The people are striving for a goal. Most of us refuse to wear our dresses in the styles peculiar to the eighteenth century. What reason is there to be a back number in music? Is all music written nowadays to receive the mark of abominable? Is it to insinuate that, after all, only a few men could compose, and these have long since crossed to the great beyond? If Beethoven or Chopin lived today, would they not cater to the general public?

Modern music teachers should take the time and the

trouble to find the good points in popular music. It has quite a few in its favor. There is no denying that it also has its bad points, and, in many of the pieces, these predominate. But don't let that worry you!

The good points of popular music will be the foundation of another type of music. This music will be the product of the twentieth century. This perpetual unrest and always looking for something different and better, will culminate in the production of a type of music never before attempted.

Why forbid the child to study popular music? Encourage it, rather, but, simultaneously with teaching it, develop character and incidentally show how to note the good and weak points. Once in a while take just a peep at the classic school, but not too early, nor too much at a time, because the child is not prepared to take in much.

Win the pupil, and half the task is finished. By opposition, nothing is gained. It is like pouring oil on fire. By denouncing popular music you just waste your energy; you cure the sprained ankle by cutting off the foot.

By strenuously condemning popular music you make enemies, you label yourself a reactionist. Some of your pupils might obey you when you are near, but when they are in their own homes, they will satiate that desire. Again, they are running the risk of forming bad habits because they are forbidden to study what they want, so they do the best under the circumstances and peck it out or play at it without guidance. Some pupils will obey you blindly and refrain totally from this music and they will be most unwelcome in their own circles, while those who are able to play the sort of music people really like will be sought after for the pleasure they can give. Lastly, some pupils will face the opposition by saying that if they can not be taught ragtime, they will give up music.

Be a true friend to your pupils! Try to fit them for their own environment. When they feel that they have a friend in you, they will confide in you. Then some fine morning you will have a pleasant surprise: "Teacher, I think I'd like to study a Chopin waltz instead of all this 'jazz' stuff. I'm getting tired of 'jazz.'"

Have you ever seen a copy of Tennyson's poems in the hands of a kindergarten child? Well, why should a more absurd thing happen in music?

Stanley Well Received in San Francisco

The critics of San Francisco were very lavish in their praise of Helen Stanley when she recently appeared there in recital. Among other things Ray C. Brown, of the Chronicle, stated that the singer possesses a scintillant voice, but its bright tints are not surface reflections; they gleam from within the substance of the sound as lights lurk in the heart of a gem.

Re-engagements for Tom Burke

Tom Burke will give a recital in Houston, Texas, March 13, and in Washington, D. C., March 17. This will be his second appearance in both of these cities this season.



Saint Louis Symphony Orchestra

Under its new Conductor
Rudolph Ganz

THE St. Louis Philharmonic Society gave its first concert on October 18, 1860. Its direct descendant, the present St. Louis Symphony Society, was organized in 1881, and concerts have been given each year from that date to the present. The St. Louis Symphony Orchestra may, therefore, properly claim to be one of the oldest symphonic organizations in America.

Rudolph Ganz, now in his first season as Conductor, has already established himself as a Conductor of splendid attainments. His achievements have won the St. Louis public to a greater appreciation of their Orchestra, and the Kansas City concerts have been notable for splendid attendance and remarkable enthusiasm.

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TENNESSEE—Memphis.

From the Press

St. Louis Post-Dispatch—Authority, self-confidence and vigor characterize the new director's wielding of the baton.

Kansas City Star—The spirit of youth is the key-note of Mr. Ganz' success as a conductor. His interpretations are never heavy. They may be sturdy and full of dynamic energy, but the man is buoyant in everything he does.

St. Louis Times—Under that magnetic baton the orchestra played as a unit inspired, sharing in the sympathy, the understanding, the superb musicianship, and the high faith of that fine artist, Rudolph Ganz.

St. Louis Globe-Democrat—Ganz directs splendidly. Here surely we had a cogent instance of the progress of the orchestra right at the outset of Mr. Ganz' promising career.

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26, Boston, Mass.*	11, Detroit, Mich.*
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26, Chicago, Ill.*	28, Harrisburg, Pa.
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5, Watertown, N. Y.	30, Cleveland, O.*
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12, Pittsburgh, Pa.*	Apr. 1, Cleveland, O.*
13, New Castle, Pa.	5, Fort Wayne, Ind.
14, Cleveland, O.*	7, Cleveland, O.*
16, Kenosha, Wis.	9, Wellsville, N. Y.
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MUSICAL COURIER

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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MARCH 9, 1922 No. 2187

The New York Times has just discovered, as shown by a Chicago dispatch in its issue of March 4, that there exists a movement known as the Opera in Our Language Foundation, sponsored by Mrs. Archibald Freer. This was announced by the MUSICAL COURIER on June 30 of last year (and supplementary information regarding the activities of the Foundation has since been given in these columns in notices too numerous to mention in detail) which represents the relative speed of the MUSICAL COURIER and the dailies in giving the public musical news.

The two speakers who paid tribute to John Philip Sousa at the great concert in the Hippodrome last Sunday evening called him a good many different things—good ones of course; but they failed to give him the designation he deserves most of all—a National Institution. Sousa does not belong to music—he belongs to America. He is a National Institution as much as Niagara Falls or the Yellowstone Park. There must have been a little moisture in his eyes when he heard that frantic roar of applause that told how heartily the huge audience agreed with the sentiments of Wilton Lackaye.

The final echo of the musicians' strike of last summer was heard in the Supreme Court on Monday of this week when Justice McCook vacated an injunction that the disgruntled and discredited officers of the former organization had obtained against those of the new one and against Joseph Weber. He also denied an application for receivership for the new organization. In doing so he took quite a slap at the plaintiffs, saying that it appeared that when in office they "acted in an arbitrary manner and conducted an extravagant administration." His Honor pointed out that their control of the union is already lost, whereas "the defendant Weber, in contrast to this, has enjoyed the confidence of the federation for twenty-three years." Finis!

Congratulations to General Manager Giulio Gatti-Casazza, of the Metropolitan Opera House, who has been reappointed by the directors for a period of three years after the termination of his present contract, which does not expire until May, 1924! Mr. Gatti-Casazza has been most successful from every standpoint in his fourteen years of administration, and most certainly deserved this fresh recognition on the part of the directors. Congratulations, also, to the Metropolitan Opera on retaining him for leader! The MUSICAL COURIER has differed with Mr. Gatti-Casazza's idea in regard to artists, repertory, etc., many times and probably will differ with him many times again, but it never fails to recognize that he provides New York with performances of

opera which for average excellence, year in and year out, far surpass those offered anywhere else in the world.

Confirming the MUSICAL COURIER's exclusive announcement in last week's issue, the New York Symphony Society sent out word on Monday of this week that Albert Coates, the English conductor, will return here next season to lead the society's orchestra during January and February, 1923.

They take their music seriously in Vienna! Our correspondent reports that the first performance of a new symphony by Josef Marx led to catcalls, whistling and actual fist fights between friends and foes of the composer. One suspects a political background somewhere, for the works of Marx, while well made and often interesting, are not in themselves sufficiently revolutionary to arouse a thirst for blood in the most belligerent bosom.

Monday, the first spring day, brought along the first crop of what are generally reckoned as hot weather rumors. It is to the effect that a famous prima donna who is not going to sing at the Metropolitan next season will combine forces with the only Metropolitan baritone who has ever been the impresario of an opera company, and, backed by a certain financier, will set up a little opposition of their own next season right in the largest theater of which the metropolis boasts. Of course we are very careful not to mention any names in publishing this, but as Lincoln or Shakespeare once said, "verbum sapientis."

Even the dailies are carrying stories about the mammoth "new" Reinhardt production of Offenbach's "Orpheus in the Underworld" at the Grosses Schauspielhaus in Berlin. As a matter of fact, Reinhardt first produced "Orpheus" in this manner well over ten years ago. We saw it in the great hall of the Munich Exhibition in the summer of 1911 or 1912, and it was not new then. Max Palenberg was the Jupiter, as he is in the present production very comic indeed. That same summer Reinhardt's production of Offenbach's "La Belle Helene" played at the Munich Exhibition Theater, with none other than Maria Jeritz, now the Metropolitan Opera sensation, in the title role—and a "belle" Helene she was indeed. In those days, though, it was just plain "Mizzi" Jeritz, not Maria.

It must be a great satisfaction to George Eastman, who planned for and caused the creation of Kilbourn Hall, a part of the Eastman School, in memory of his mother, Maria Kilbourn Eastman, to see how successful the result is. In a wide acquaintance with the concert halls of the world, we know of none more beautiful, nor better adapted to and sympathetic for the playing and hearing of music. It is the acme of good taste, and happily its acoustic has turned out to be of the best. There was the formal dedication with a simple, dignified program on last Friday evening, an account of which appears on page 5 of this issue. Very happy indeed and characteristic of Mr. Eastman was the thought of turning the new hall over on Monday evening of this week to the workmen who built it and their invited guests, for whom a special music program was provided. Music not only in Rochester but also in the whole of America is greatly indebted to him for the creation of what is without question the most extensive and most thoroughly equipped music educational institution in the world.

CLAVILUX

Thomas Wilfred had a new and original thought—something extremely rare nowadays. It occurred to him to make colors sing for the eye just as tones do for the ear, and he invented the Clavilux or color-organ. Anyone who introduces a new element of beauty into this world deserves extremely well of his fellow men, and this Wilfred has done with his invention. The esthetic enjoyment which its screen pictures give to one who delights in color is not to be described. It is so new and so strange an art that it must be seen to be understood. As to what its practical development in connection with other arts will be, remains to be seen. It seems as if it might be of notable effect as an emotional obligato to fine music, a development of the idea which Scriabin originated in suggesting the use of colors thrown on a screen in connection with the performance of his "Poem of Ecstasy," although the experiment did not achieve any particular success owing in part, at least, to the crude apparatus employed. We suggest to some New York conductor to place it on a program in conjunction with the Clavilux. Another adaptation that seems possible is, of course, to pur-

poses of the theater. What a gorgeous conflagration the slowly undulating color-flames of the Clavilux would furnish for the final act of "Götterdämmerung" or the Fire Scene of "Die Walküre!" And as a suggestive aid to dance or pantomime, it has great possibilities. So uneducated is the eye in comparison with the ear that, by itself, the Clavilux will scarcely appeal for a period longer than ten or fifteen minutes, but in sympathetic partnership with the arts which cater to the other senses, its use can be extensively developed.

NEW YORK'S MUSIC WEEK

Music Week in New York (April 30 to May 6) will be an important event this spring and the tonal circles of the metropolis, lay and professional, should make it a point to co-operate warmly and practically with the committee in charge of the concerts and other celebratory events. The honorary chairman is Otto H. Kahn; C. M. Tremaine, head of the National Bureau for the Advancement of Music, is chairman; the director is Isabel Lowden, and among the members of the general committee are: Philip Berolzheimer, City Chamberlain; Dr. Nicholas Murray Butler; Edward F. Albee, president of the Keith Circuit of Theaters; Melzar Chaffee, president of the Association of Music School Settlements; Kenneth S. Clark, of the Community Service; Mrs. Walter S. Conly, president of the New York State Federation of Women's Clubs; George H. Gardlan, director of music in the public schools; John C. Freund, editor of Musical America; Charles D. Isaacson; Mrs. J. F. D. Lanier, president of the Friends of Music; Richard W. Lawrence; Leonard Liebling, editor of the MUSICAL COURIER; Bishop Manning; Berthold Neuer, of the American Piano Company; Rev. Dr. Charles H. Parkhurst; Charles H. Ditson; Rev. Father Francis P. Duffy; Thomas A. Edison; Mrs. Julian Edwards; Dr. William L. Ettinger, City Superintendent of Schools; Lynnwood Farman, American Guild of Organists; Harry Harkness Flagler; Anning S. Prall; Mrs. Arthur M. Reis, chairman of the People's Music League; Hugo Riesenfeld; Franklin W. Robinson, American Orchestral Society; S. L. Rothafel; Rev. Dr. Joseph Silverman; J. Fletcher Shera; Theodore E. Steinway; Rodman Wanamaker, and Edward Ziegler, of the Metropolitan Opera Company.

LEO SOWERBY WRITES

Here is a letter from Leo Sowerby, the first American to be awarded the American Prix de Rome and sent to the American Academy at Rome. He went over several months ago. The reference in his letter to his age is to a mistake made in the MUSICAL COURIER which made him out much older than he actually is.

The program of the concert of which details are given in the letter has a curious biography of Sowerby on the page opposite the list of works to be performed, in which it is stated that he is "especially noted in Chicago"—as if he were not known as a composer all over the United States—and says, further, that the American Prix de Rome was instituted by the Government of the United States. Not bad!

Sowerby's quintet for wind instruments, written in 1916, was played at this concert, the other numbers being a Beethoven quintet and a suite by another Prix de Rome winner, Charles Lefebvre, who won the French prize in 1870.

The Editor, Musical Courier:

Thank you for clipping in regard to my age; it was very amusing and I am glad you did make the correction.

I am sending you today a program of a concert given last Monday, at which the first performance of one of my works in Italy took place. I am glad to say that the quintet was very cordially received by the musicians and the general public. The audience was rather a distinguished one, including as it did the queen-mother, who, they tell me, has not come out for a concert for a long time.

I want to translate for you a criticism from the Corriere d'Italia: "The quintet of Leo Sowerby proved to be a pleasing and interesting novelty. This composition is written with good taste, worked out in a happy fashion, and has agility and variety of rhythm. Of the three movements, the best is the last, written in the manner of a 'fox trot.'"

Another critic took it quite badly. He said that the picture of Rach, which hangs on the wall of the concert room, seemed to have lost its serenity during the playing of my work, and that it took on by turns an expression sad or ironical, but that when the quintet of Beethoven was played it looked down on us with a serene and approving smile. Rather good, what? This critic really liked the "fox trot" part, where he said that it probably was the part where I and my talent got together.

I see your articles in the MUSICAL COURIER, which I buy at the book stalls here, and they are bully. I dare say you will have them preserved in book form, where they will unquestionably be of even greater value.

Later I shall send you a program of our own concert, which we shall have tomorrow.

With most cordial greetings,

Yours sincerely,

(Signed) LEO SOWERBY.

VARIATIONETTES

By the Editor-in-Chief

Henry T. Finck should be interested—for purely agricultural reasons—in the headline of the New York Times, March 1: "Tomatoes By Name, But Gin By Nature." It appears that the succulent vegetable turned out to be a bootleg shipment which was found on Pier 22 by a prohibition agent and confiscated in heartrendingly cruel fashion.

The attached letter, explanatory of the autographs reproduced (three-fourths of the original size) in the center of this page, speaks for itself:

DEAR MR. LIEBLING:

I had the enclosed piece of paper decorated in Manchester a few days ago for the edification of MUSICAL COURIER readers. The first autograph is that of the greatest living composer, Dr. Richard Strauss. The second name is that of the young Russian violinist who has captured every audience he attacked, Toscha Seidel. The third name on the list is that of Sir Henry J. Wood, who is by far the most popular and widely respected orchestral conductor in England. Germany, Russia and England are here joined together in harmony on this politically priceless piece of perfectly peaceful program paper. Yours fraternally,

CLARENCE LUCAS.

London, February, 1922.

That minister who suggested the replacing of church choirs by phonographs, has incurred the displeasure of the professional humorists, who see in the change the loss of one of their best sellers, the undying joke about the church choir quarrel.

F. P. A., in the World:

"Lucy Gates," reads the descriptive stuff, "is by no means a newcomer on the New York concert stage, having won her spurs as soloist with the prominent orchestras and in performances of Opera Comique." "As Brünnhilde?" asks H. O'C. No, the orchestra probably played Suppé's "Light Cavalry."

Also, we should like to call the attention of the music clubs to the New York dailies, which published columns this week telling of the renewal of Babe Ruth's three years' contract with the Yankee baseball team at a salary of \$75,000 per year, and which published comparatively a few lines about the renewal of Giulio Gatti-Casazza's contract with the Metropolitan Opera at a salary of (we are guessing) approximately \$40,000 per year.

In the New York American one reads that prize fighter Dempsey is to receive \$350,000 for a contest with Wills, a negro, and editor Brisbane comments: "Consider that the Nobel prizes for literature, physics, and all other achievements of learning combined amount to less than the amount paid to see one two-legged animal knock another unconscious, and you know where we stand, as a race, in education."

Then there is the esteemed New York World with its recent short obituary of Saint-Saëns, and its one-half column obituary (March 5) of Phil J. Kennedy, inventor of the Bronx cocktail.

Now is the open season for wails from the symphony orchestras regarding their deficits of the winter.

And the open season for tears from the deficit payers regarding the raising of guarantee funds for next winter.

However, all the present symphony orchestras will be in existence next October and will greet the spring of 1922-23 with the same wails and tears, of course.

It will take a long while to raise that \$1,000,000 for the Caruso Memorial Foundation by giving concerts. Why not ask some of the very highly paid opera artists to subscribe a small share of their earnings per month or per season?

A Chicagoan of some renown and perspicuity expresses doubt on the score of Mary Garden's ability to sing in opera, direct it, and act in moving pictures, all in the same season. It is easy for Mary, just as easy as it would be for Henry Hadley to write a song, oratorio or grand opera, an instrumental solo, string quartet, concerto, or symphony, conduct, play the piano, and write a ballet, all in one season and all on one morning before breakfast, if so desired.

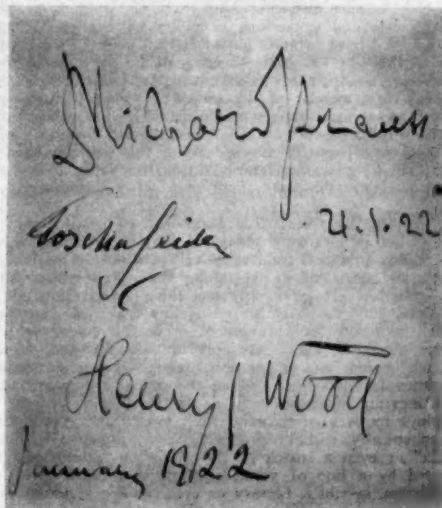
Henry is one of the most versatile and one of the most grandly gifted musicians we know.

The greatly revered New York Herald (Sunday edition, March 5) has a whole page, with five huge illustrations, devoted to an article called "Is Mrs. Caruso Trying to Talk to Her Dead Husband?" Oh, Herald, how could you? Why not submit such rubbish to your music editor, W. J. Henderson, before you print it?

However, John D. Rockefeller last Saturday gave \$2,000,000 more to education, and we hope that some of it (the education, not the \$2,000,000) will reach the owners, publishers, and editors of our local dailies.

Several minutes after writing the paragraph about the Herald article on the ghostly conversations between Mr. and Mrs. Caruso, we ran across the Times' half-column narration (March 4) about the late tenor bequeathing his throat to the Naples Museum.

A fragrant musical thought very prettily conceived and carried out is that of the International Flower Show (Madison Square Garden, March 13-19) which will exhibit in a "Musicians' Bouquet" some of the flowers about which famous composers from Mozart to Rachmaninoff have written songs and other pieces. Violets and roses will predominate, for poems to those flowers have received the greatest number of musical settings. Mozart ("The



TWO BATONS AND A BOW.

Violet"), Mendelssohn ("The First Violet"), Brahms ("To a Violet"), Grieg ("With a Violet"), La Forge ("To a Violet") have selected the tiny purple blossom for some of their loveliest melodies; Spohr ("Rose Blooming Softly"), Moore ("The Last Rose of Summer"), Schumann ("With Myrtle and Roses"), Sibelius ("Black Roses"), MacDowell ("To a Wild Rose"), Emanuel Moor ("The White Rose"), Alin ("The Rose"), Gerard Carbonara, are among those who have celebrated the rose. The lilac is another flower whose charm has been immortalized in music by Ernest Chausson ("The Time of Lilacs") and Rachmaninoff ("Lilacs"). The water-lily has inspired Richard Strauss ("The Water-Lily") and Edward MacDowell ("To a Water-Lily"). The daisy is celebrated by Richard Hammond, American composer, and, to return to Richard Strauss, the dahlia, the cornflower, poppies and ivy have engaged that composer's talents. Rubinstein, Schumann, and others have complimented the flora in general by writing music to those charming verses, "Thou Art Like Unto a Flower," Wagner has a "Flower Song" in his "Parsifal," Gounod put one in his "Faust," and Bizet in his "Carmen." Cherry blossoms are in "Madame Butterfly," "Martha" has "The Last Rose of Summer." The popular music literature would be lost without references to flowers. Fritz, our press boy, remarks that "no biano biece can be blayed mitout petals."

In spite of Mengelberg's four brave attempts with Mahler's mastodontic third symphony we have not become a Mahlerite and fear we never shall. Men-

Are You a Music Student?

1. To form an organization to promote the general interests of the music students of New York City.
2. To hold occasional meetings of the organization for consideration of such problems as every music student must face.
3. To hold other meetings for social diversion and pleasure.
4. To secure the co-operation of managers and established artists in regard to facilitating attendance of students at concerts and opera.
5. To secure better living conditions for students.
6. To enlist the support of patrons of music in the interest of worthy and needy students.
7. To promote co-operation of existing musical organizations in interest of music students.
8. To hold occasional public performances by students only.

The League is sponsored by such persons as Dr. E. A. Noble, Leopold Godowsky, Josef Strinsky, J. Fletcher Shera, Leonard Liebling, Harold Bauer, John C. Freund, Emilie Frances Bauer, Henry T. Finck, Pierre Key, W. H. Hamiston, H. E. Krehbiel, and others.

Join a good cause and attend the next meeting

For further particulars address the Secretary

FLORENCE MENDELSSOHN, 232 West 88th Street
Phone: 10152 Riverside

gelberg says that Mahler is all right; so the fault must lie with us. In his Herald department of March 5, W. J. Henderson writes that it is "obviously the purpose of the Mahlerians to cajole or cudgel our public into adoration of their idol. Mr. Henderson calls the Brobdingnagian symphonies of Mahler "enormous portions of sawdust," and "saturated solutions of piffle."

For everything he writes in the following letter we are grateful to Henry T. Finck:

DEAR MR. LIEBLING:

I have already had one paragraph about the Music Students' League and shall be glad to do anything else I can in the way of publicity. I cannot attend meetings, but shall be glad to have my name on the Advisory Board. Thanks for your paragraph on my new book. King George's "Damn Variations" does not apply to yours. I always read them and often call my wife's attention to your best jokes. I confess, if we don't laugh at things now, we'll soon have to weep.

Cordially,

H. T. FINCK.

Song composers of the popular school always are writing love ditties but recent records show that the craft is figuring constantly in the divorce courts. Can it be that love has nothing to do with love songs?

Mischa Elman is reported to be seeking, if not love, at least a wife, in very novel fashion, according to the New York Sun of March 6. That paper says (in a London cable!):

Twenty years wandering around the world in search of the ideal wife has brought Mischa Elman, famous musician, to London, and on Wednesday, at Queen's Hall, he will select an Englishwoman for his bride.

Elman will receive applicants for his heart and hand at a concert, but has agreed to interview prospective brides at any time at his hotel.

In an interview today the musician told his story. "I vowed I wouldn't marry for twenty years," he said. "The end of the time is now drawing nigh."

"I have traveled in many lands, seen many beautiful women, but the Englishwoman is incomparable. She is all natural. I could not lose my heart to an artificial woman, such as the American."

"I do not look for a beautiful face; my wife must have a soul. Her soul must be one that would be stirred by music, but not possessed thereby. She must not interfere with my art."

Joseph Carl Breil, composer, now with the Synchronized Scenario Music Company, communicates that the copyists of his establishment, in preparing material for the press, invariably write the word "Bourbon" instead of "Bourdon." Mr. Breil asks: "Can it be that in the spirit of the times, they plot to call police attention to our publications?"

The Verdi secret we promised last week must hold over, owing to lack of space, for another seven days, if our readers are able to stand the suspense.

But we will tell them another secret, and we are publishing it without permission from those concerned. During Richard Strauss' recent stay in this country he paid a private and quiet visit to Mrs. Edward A. MacDowell in order to express his respect for the memory of the lamented American composer. Mrs. MacDowell was delighted with the personality of Strauss and still more so with the enthusiastic and palpably sincere way in which he spoke of her late husband's works.

Nilly—"Would you like to go to 'The Barber' to-night?"

Willy (putting his hand to his chin)—"Why, do I need it?"

LEONARD LIEBLING.

THE ST. OLAF CHOIR

In the opinion of competent observers the most important achievement of the St. Olaf Choir is the influence its musical offering is having upon chorus singing in America, both sacred and secular. The fact that these young college students are able to combine this splendidly artistic, religious and ethical work with their college duties has made a deep and widespread impression. And this impression has been intensified by the comments of certain misinformed critics who have suggested that boys and girls are sent to school for a very different purpose and object, in which nationwide concert tours certainly have no part. It was intimated that the members of the choir must neglect their studies in order to make the tour, and comparisons were made with other college side lines such as athletics.

Nothing could have been more useful than just this sort of criticism. It was immediately proved to be unjust and incorrect, and it aroused in the minds of many thinking people all over the country the question of the relative values of, say, football and choral singing, and the consensus of opinion was in favor of the latter. Facts came out and were made public which caused surprise and admiration. It became a matter of common knowledge that these St. Olaf students were as anxious to become members of the choir as students at other colleges are anxious to become members of the athletic teams; that they were willing to make the same sacrifices as are made by the athletes, and that their individual and average scholastic standing in no way suffered, but seems, rather, to have been benefitted by their intensive choir work.

The St. Olaf Choir is very decidedly "open shop." Membership begins and ends with the college year. At the beginning of each new year a new body of singers is chosen. Old members are retained only if they are worthy. Re-election to the choir depends upon the individual conduct and scholarship of the student-singer. This gives assurance that there will be no self-satisfied "lying back on the oars" with the feeling that "once a member, always a member." Out of the eight hundred students at St. Olaf College about three hundred try for the choir, and about sixty are chosen. Those who join must give up an hour of their recreation time every day for rehearsal, and must sing at the Sunday church service every Sunday—no small labor, and no small sacrifice.

To compensate them for this work and sacrifice of their play time they have whatever pleasure the singing means to them—and it must mean a good deal—and the expectation of a trip. The trip, however, means that they have to do extra study for the advanced midyear examinations, and that they have to give up a part of their Christmas holidays to extra rehearsals. The trip this year began on January 3 and ended on February 6. It took them through Illinois, Indiana, Michigan, Maryland, Minnesota, Ohio, New York, New Jersey and Pennsylvania—thirty-one dates, and over five thousand miles of travel. They had their private car and lived in hotels, accompanied and chaperoned by Mr. Christiansen and Professor Schmidt. The choir itself consists entirely of members of the undergraduate student body.

One thing is to be particularly noted: the music that they sing is entirely religious music. They do not, like some other bodies of church singing, try to make their concerts popular by singing secular music, even humorous music, solos by paid singers and folk songs for the benefit of their compatriots. It is this fact which gives the choir its great influence for good. They not only preach art as art, but they also preach art as a religion. They are not popular entertainers, competing with the secular choral society and the chorus of the opera, but missionaries—although probably they have no intention of being anything of the kind. They look upon art as a serious vocation and a serious thing, and they treat it as such.

And that is one very good reason for their popularity. For, try as we may to persuade ourselves that America is on the downgrade, and headed straight for an early end comparable only to that of Rome or Babylon, as the reformers would have us believe, we yet have only to consider the vast number of people who went to hear the St. Olaf Choir, and we have only to observe their attitude, to realize that this country is all right at heart and that the average American of today likes sincerity, seriousness and nobility just as much as the Americans of old. America is an idealistic nation, and there were many, no doubt, in these St. Olaf audiences who got greater satisfaction from the seriousness and genuineness of this endeavor than they did from the music itself. There are, in all probability, many who will be inspired by these concerts to give their

support and their time to art endeavor of some sort, who would not be appealed to by the ordinary concert or operatic offering. It is a point that promoters of American music for Americans might do well to think about.

F. P.

VALUE REVISIONS

César Saerchinger, in the article which follows, speaks so clearly and directly the thoughts which have been induced in us by hearing such modern German music as has been imported to these shores, that we have transferred a letter from Berlin to this section in order to give it the force of an editorial utterance:

In a Manchester Guardian article, written not so long ago, Ernest Newman inveighs against native mediocrity, and says that the recent visits of some great foreign artists after the war have served to reestablish old standards. "Kreisler," he says, "has revised our values in violin playing; Nikisch would revise our standards of conducting, and Elena Gerhardt, if she is still the fine artist she used to be, would revise our standards of Lieder singing." Newman has been decryd by his own countrymen as pro-German. No doubt I shall be decryd as anti-German by what I am going to say, but it is just as true. I am more than willing to admit what Ernest Newman says about playing and conducting and singing in England; and I assert that very much the same might be said about composing in Germany. Germany has occupied a very special position in creative musical art for the last two centuries. Just as with a watch, the adjective "Swiss" suffices, and in the case of steel the name "Sheffield," in the same way everything that has come out of Germany in the way of music has had a sort of hallmark guarantee. These things have changed, and I believe the world realizes that they have changed, but Germany itself does not. Its public and the majority of its critics continue to consider "music" or "good music," synonymous with "German music." And in that mental habit they have come to accept a great deal of music as good which in a less prejudiced frame of mind they would not so accept. In other words, what is wanted is a revision of standards, in the Newmanian sense. We may say of the German public, or at least of the enlightened and fair part of the public, that the appearance of a real personality among composers would considerably revise their standards of modern composition.

This statement is prompted by the performance of several "novelties" under auspices which leave no doubt as to their being considered as serious examples of modern German music. We have in mind particularly a piece called "Sommer-Idylle," by August Reuss, which the late Arthur Nikisch, Germany's foremost conductor, introduced as the season's first novelty at the second of what is justly regarded as the most important concert series in Germany, the Berlin Philharmonic concerts. The official program notes devoted eight pages to the analysis of this work, written in the form of a two-movement sinfonietta for classical orchestra. It is the thirty-fifth opus of a composer over forty.

This piece is typical of a great deal of music produced and heard in Germany today, in that it is "musically," thoroughly practical and "effective" in a purely mechanical sense, and excellent in everything that is generally called workmanship. It lacks only one thing: inspiration. It is absolutely and basically barren of any real idea, expressed either in melody or harmony or orchestral color. It possesses all these ingredients only in their material, formal but not in their real or emotional sense. It uses successions of notes as "melodies" (which theoretically they are) and combines and develops them in the most able fashion. It employs motives of genuine folk dances and treats them polyphonically without producing any sympathy with the "folk" or even a smack of the soil. Its "Stimmung," indicated by a line of verse, is that of watered-down romanticism, in which fantasy or creative fire plays no part. A performance of Beethoven's "Pastoral" symphony, which followed, though surely simpler in its artistic means, seemed the younger by two centuries.

The same typical qualities—or lack of qualities—which characterize the orchestral piece by Reuss, inhibit one's sympathies for the new chamber music that is being offered now and again.

The Pozniak-Deman-Dechert trio, an excellent organization which has many first performances to its credit, ran afoul of this "dead average" at a recent concert. They played a trio in A minor by Ferdinand Scherber, a Viennese musician who writes distinctly in the manner of his forefathers. In the first movement there were some faint attempts at present-day idioms, but the second and third ran true to form. On the whole one got the impression (and this is true of most German premieres) that the work of a contemporary of Stephen Heller was being produced. Revision of values!

A proof of Paul Graener's ability (for it was nothing more) was given by the performance of another chamber music work, a rhapsody for contralto voice, string quartet and piano, op. 53, in which the Barmas combination co-operated with Dr. V. Ernst Wolff, and an excellent singer, Hertha Dehmow. Despite the valiant efforts of players and singer the work, with its interminable instrumental introduction, turned out an unspeakable bore—Brahmsian, academic, sterile. Yet Graener, who is Max Reger's successor in Leipzig, is surely one of the best of the German contemporaries!

Why are such things done at all? They are not novelties, for nothing but the label is new. If new works are done, why not significant works, regardless of race, color or creed? It is a revision of values we need.

NIKISCH AS A COMPOSER

In the London Daily Telegraph of January 28, Robin H. Legge tells of what he calls a painful event many years ago, when he helped the late Arthur Nikisch burn a very large pile of musical compositions which the famous conductor had written earlier in his career. Nikisch said: "One cannot serve two masters; I am a conductor." Mr. Legge

remarks that the three musicians—Paderewski, D'Albert, Busoni—have undoubtedly diluted their works by trying to do more than one thing well.

Rubinstein is another very great artist whose ambition to compose seriously harmed his piano playing. Liszt became a conductor of more or less success, and he also composed much music. But how? By neglecting his piano.

We make mention of these facts without presuming to offer advice to the unlimited genius who can do everything—or thinks he can.

NIKISCH'S SUCCESSOR

The question as to who will be the successor of Arthur Nikisch in Leipzig and Berlin is agitating the German musical world as nothing else has in a decade. Indeed the importance of the decision cannot be overestimated, for Nikisch has in both places set a standard which make the dual post (which it has virtually become) equivalent with the leadership of German symphonic music. Twenty-six years ago Nikisch, fresh from his Boston experience, was chosen for it as successor to Bülow, against such candidates as Strauss, Weingartner and Steinbach, and time has proven the wisdom of the choice. Strauss and Weingartner are still among the living, but neither of them are seriously considered as successors to Nikisch: Strauss because he is definitely settled in Vienna and definitely identified with opera; Weingartner because his supposed anti-Germanism has made him impossible with a large part of the Berlin Philharmonic's patronage. Among the younger candidates the outstanding figures are Wilhelm Furtwängler and Bruno Walter. Whether the latter would give up his unique position as General Music Director in Munich for the hazardous successorship is questionable. Furtwängler, on the other hand, as conductor of the Berlin Staatskapelle, would be called upon to sacrifice not only that distinguished position but also his lucrative guesting engagements throughout Europe. His selection to conduct the Nikisch memorial concerts both in Leipzig and Berlin would at any rate seem to point in his direction. There can, moreover, be no objection to him on the ground of race (an important factor in Germany), such as would be advanced against the majority of the younger generation. The only other names seriously mentioned among the youngsters are those of Fritz Busch and Fritz Reiner, the recent rivals for highest honors in Dresden, but it is not likely that either of these will fulfill the requirements of age. Dr. Muck and Max Fiedler, on the other hand, are beyond the limits at the other end, so the choice narrows down to the first two names, Furtwängler and Walter. In either case there will have to be a general shifting about, a shakeup which will affect many musical thrones. The decision will in most likelihood not be known until after the end of the season, and both orchestras will in the meantime worry along with "guests."

C. S.

A GOOD EXPERIMENT

Syracuse is the latest city to organize a symphony orchestra. Its first concert, under the direction of Dr. William Berwald, on January 21, was a great success. An audience of some 3,000 attended, filling the Keith Theater, where it was given, the management courteously offering its use free of charge, not only for this, but also for subsequent concerts of the organization. This offer was doubtless made from altruistic motives, but it cannot fail at the same time to acquaint a great many Syracusans who never visited Keith's before with the fact that there is a fine theater, well worth going to, in their city, and thus incidentally react to the advantage of the management. Which suggests the thought that there are a great many Keith and other chain theaters in the cities of the size of Syracuse throughout the country, and that co-operation on the part of the management of these theaters with musicians and music lovers surely would result in the formation of several similar orchestras. This would mean a very decided step in the cultural advancement of this country. Let the good work go on!

ITALIAN PRICES

Printing must be cheap in Italy to judge by the number of small musical monthlies that are published there in the smaller cities—for instance, La Critica Musicale, which is issued at Florence, and the Pensiero Musicale, printed in Bologna. These run to twenty-five or thirty pages each month and the subscriptions vary from twelve to twenty Lire, ridiculous sums in American money at the present exchange. The articles are, as a rule, very solemn and serious, and as the magazines carry little advertising, one is curious to know what supports them.

OUR AMERICAN IDIOM

ARTICLE III

[Articles I and II on this subject appeared in the February 23 and March 2 issues respectively of the Musical Courier.—The Editor.]

Who?

Who, for instance, is, or was, the H. W. Petrie, who wrote that good, old-time war horse for the basso, "Asleep in the Deep?" There is an H. W. Petrie (without the "e") listed in Stokes' Encyclopedia who was born in Holland in 1856, was a pupil of Joachim, concertmaster of the Gewandhaus, and lives in Dresden. He does not seem to be the man. Our H. W. Petrie was at one time head of the Petrie Music Company of Chicago, as may be learned by the notice of copyright on some of his songs. Some of these copyrights were afterwards assigned to the Frank K. Root Company and again to the McKinley Music Company, and some to M. Witmark & Sons, which firm holds the copyright of "Asleep in the Deep." Called by phone, Witmark's said it could give us no information about Petrie but believed that he was American. It may be assumed, anyway, that he lived in America, since he had a music publishing business here. (Petrie also wrote "Over the Ocean Blue," another big hit.)

Richard Strauss

Now this is just one song and just one author, but you may be sure that there are many others, many other songs and many other authors, about which the dictionaries carry just as little information. Nothing could better indicate the point of view, and this point of view is shared by nearly all serious musicians. Serious musicians generally cannot "see" the people—more's the pity!—and, by the same token, the people cannot see them—which serves them right!

Only, there have been a few exceptions, and those exceptions were of the people themselves, and did not feel so high-brow that they were content to write symphonic failures. Beethoven, for instance—and Schubert, and Haydn, and Wagner, and a few others. Some of the Schubert songs have become folk songs in the truest sense of the word (except to the sense of those who believe that a folk song should have no known authorship)—and the music of Beethoven, Haydn and Wagner (and all of the other really great masters) is full of tunes that are so near to the folk idiom that the people immortalize them and their makers. Sometimes (very rarely) these masters actually use folk melodies, but far more often they simply use the idiom which, as has already been pointed out, is their own natural idiom. If it were not, they would either not use it, or they would not be great.

As to what is folk music, H. O. Osgood points out that even Richard Strauss saw no reason to make fine distinctions, and used Denza's "Funiculi, Funicula" in the finale of his first symphony, "mistaking it for a folk song," as one writer says. But wherein lies the mistake? Who can suppose that Strauss would care whether it was written by Denza or by an unknown author? Strauss heard the people singing it. It was evidently their natural idiom, their natural mode of utterance. So he made it their "Leitmotiv."

No American Folksong?

People who say there is no American folk song, no American national idiom, will do well to ponder on this. If the Denza song appears a folk song and a national idiom to so great a master as Strauss, can we afford to place our opinions above his and say it is not? That would be absurd. And if this Denza song is a folk song to the Italians why should not some of our modern American songs be folk songs to us Americans? As a matter of actual fact they are, and this in spite of the rapid change that is constantly taking place in this country.

To get back to Witmark's Black and White Series, it lists a number of songs that, at least, have found great favor with a great many Americans—Americans who have not the taint of "foreignism"; Americans who do not think that everything that comes from Europe is good, and everything that comes from America is, necessarily, bad, because it comes from America. There is "Can't Yo' Heah Me Callin' Caroline," by Caro Roma; "Evening Brings Rest and You," by F. H. Bishop; "Gypsy Love Song," by Victor Herbert, a tune known, surely, wherever music is known at all; "In the Garden of My Heart" and "Mother Machree," by Ernest R. Ball, the latter of an Irish character; and "My Wild Irish Rose," by Chauncey Olcott, also Irish, like a good deal of our popular music, since many American-born white Americans use either this or the negro idiom, in poor imitation, of course, just because they have a

flavor of the romantic—just as some writers will gain success by introducing the ringing of bells or the swaying of a cradle, which is sure to appeal to the popular imagination. (It is program music of a sort.) To continue with the Witmark list, there is "Smilin' Through," by Arthur A. Penn, which, by the way, is strikingly "American" in idiom; just sing it over to yourself and try to associate it with the Italian, French, German, or even Irish or Scotch style, and you will see that this is a fact. And then, there is "There's a Long, Long Trail," by Zo Elliott, of which the same may be said—and you will note that neither of these has the borrowed romance of the negro, Indian, Irish or Oriental! It is just plain American. Also thousands and thousands of people all over America have sung, and played and whistled them. Therefore you will not find the names of these composers in the dictionaries. The names you will find are those who have written "symphonic failures." Think it over! . . . This Witmark list also contains some sacred songs, among them "Teach Me to Pray," by Jessie Mae Jewett, which is worth looking at because of its harmony; its harmony illustrates one of the commonest features of American idiom: the passage from key to key through seventh or ninth chords (the chromatically raised third).

Self Contempt

As already stated, such people do not get into the dictionary. Biographical dictionaries of American music have, most of them, a complete and utter contempt for the American people. The names that get into these dictionaries are those of musicians whose output is thought to compare favorably with that of the Europeans. What the American people like and buy and sing or play is of no consequence whatever. Our own standard and our own taste is too contemptible to be considered at all. No! We must accept ourselves and our own taste with proper contempt, and gaze with worshipful eyes at European masters! Our popular music, which is being built on a solid foundation of Americanism, is nothing. Our symphonic (or serious) music must be built on the foundation of Europe!

A partial exception is "The History of American Music," by Elson, which lists some of the popular composers—the makers of folk music—but only a very few, and closes with the remark that "it is difficult to say whether all of these deserve a place in history." The joke is, that in a few years antiquarian folk-lorists will be performing the difficult labor of seeking out biographical data of the very people for whom historians now have so little consideration that they will not even list them in their dictionaries. This is passing strange in a country that coined the phrase, "Nothing succeeds like success!"

Influence

Is it not evident—self-evident—that the only real historical significance of music is its influence? And is it not equally evident that successful music is practically the only music that exerts any influence? You have only to look about you to become convinced of these things if you doubt them. In popular music a hit is always followed by numerous copies of it. The first ragtime piece was a hit and was followed by other ragtime hits, so that ragtime had its day of success. Puccini and Debussy have had innumerable followers. Wagner has swayed the whole world. "Cavalleria Rusticana" started a whole literature of one-act thrillers. The "Merry Widow" brought forth a host of Merry Widows.

But who follows the failures? Who cares anything about the failures except the antiquarians and makers of histories and of biographical dictionaries? And why do so many American serious composers dig up forgotten so-called folk songs that never, even when new, had any widespread success, and use them as a basis of their compositions? Are our composers to be antiquarians? And what does the American public care about folk songs that were never popular, that they, the American public, never at any time accepted as satisfying their taste?

Dvorák

Also, consider again the case of Dvorák. He wrote a so-called American symphony, a very beautiful work based on so-called negro rhythms. But, as has been discovered by numerous writers, critics and commentators, it is thoroughly Dvorákian, not in the least American, in spite of its motives. Then why do American composers imagine that they make their music American by using American folk songs as a basis for its thematic material, while, at the same time, they have a real, manifest, contempt for

the American idiom, that is, the idiom that is loved by Americans, the idiom that makes possible the sale of millions of copies of American compositions to Americans? It is the idiom that counts, not the folk song basis. You may be sure that the sale of the Indian songs of Cadman and Lieurance and the negro songs of Foster, Bland and others, is not due to the folk song basis, if there is any, but to the idiom—an idiom which satisfies the American consciousness.

An Old Dictionary

Thanks to the kindness of Julius Mattfeld, in charge of the musical department of the New York Public Library, my attention was called to an old American dictionary which did not share the modern dictionary's contempt for the American popular composer. This is "A Handbook of American Music and Musicians," edited by F. O. Jones and published by C. W. Moulton & Co., 1887. It contains, among other valuable information of all sorts, an account of the Philadelphia composer, Sept. Winner, born in 1827, and who also wrote under the name of Alice Hawthorne. It was he who wrote "Listen to the Mocking Bird," which brought forth a whole flock of imitations (after the manner of mocking birds), and undoubtedly had a lasting influence on our musical idiom. Mr. Mattfeld also called my attention to other successful Americans, many of whose names I found in this dictionary. They are not listed in Elson's "History of American Music." Here are the names: "In the Sweet Bye and Bye," by J. P. Webster; "New England, New England," by I. T. Stoddard, with a distinct syncopation like ragtime; "Where Was Moses When the Light Went Out," by John Stanford; "Write Me a Letter From Home," by William Shakespeare Hays, who was born in Louisville in 1837 (this song sold the unprecedented number (at the time) of 350,000 copies, and you will note that, even in those days, it was the "heart-song" that had the big sale). Then there was "Silver Threads Among the Gold" and "What Is Home Without a Mother," by H. P. Danks, born in New Haven in 1834. These, also heart songs, were enormously successful. Danks wrote over 1,200 pieces, much sacred music, most of it highly successful, and some of it still in use. Other names, and these listed by Elson, are: Oliver Holden, 1765-1844, who wrote "All Hail the Power of Jesus' Name"; Charles Crozat Converse, born in Warren, Mass., in 1834, who wrote "What a Friend We have in Jesus"; Henry Clay Work, born in Middletown, Conn., 1832, who wrote "Marching Through Georgia," and George F. Root, who wrote "Tramp, Tramp, Tramp." Can you doubt the influence of any of these? Not a very good influence, you will say. Well, but who is to be the judge of that? Are we to have a contempt for the taste of our own people?

"Not Educated to Know Our Own Past"

Mr. Mattfeld, again, is responsible for the above phrase, and it would be impossible to sum up our chief failing more accurately or more tersely than "Not educated to know our own past." Even the historians have discovered it since the war, and are taking steps to teach American history for the Americans in our schools. But when will they teach American music to American children in our schools? In our schools they even teach folk songs from almost every country in Europe. And our civic aid societies "Americanize" the immigrant by teaching him to sing the folk songs of his own native country so as to make him feel at home—in America. Also, one writer advises us to adopt European folk songs as the basis of our national music and poetry, "to behave like lawful heirs and claim our own."

This condition, in our schools and our homes, is chiefly due to the teachers, music teachers and others. What is actually taking place is this: The pupil plays and sings, at home, one class of music, slowly and painfully "picking out" the old songs from collections or from old copies lying about the house. I have seen and heard that sort of thing dozens of times myself and know that it is a fact. And I know, also, that when "teacher" discovers what this pupil is doing at home, he or she, either frowns upon it or neglects it, instead of trying to get the pupil to play it right, getting a real hold on the pupil and arousing a real interest in music by approaching it through the reality of the pupil's own taste. That is bad, and teachers are not only retarding the growth of American music (and of music in America) by this attitude, but they are lessening, reducing and limiting their own incomes.

We are not only not educated to know our own musical past, but also our children are not permitted by their teachers to know it; they are taught that it is something unworthy, worthless, something of

which we must be ashamed, something we must not love. Is this a fact or an exaggeration? Just go back in your own experience and think it over and decide for yourself.

No Curiosity

I am indebted to W. L. Coghill, of the John Church Company, for this thought: American musicians, music teachers, music lovers have no interest and no curiosity as to American music. And the amazing feature of this is that they (at least the music lovers if not the musicians and teachers) are constantly using American music. Mr. Coghill gives me a list of some real successes which are also real music—a list which squashes the idea that American taste is "low," just as it squashes the idea that there is "no American music." And Mr. Coghill says to American musicians, music teachers and music lovers, "You have got to acknowledge that these are great. Why have you no curiosity as to others? Why must you wait until some great, generally foreign, concert artist puts the stamp of approval on these things before you can 'see' them? Why do they lie fallow for years, as some of them have done, until they are thus introduced."

Here is the list: Damrosch, "Danny Deever"; De Koven, "Recessional"; Hawley, "Sweetest Flower That Blows"; Kramer, "Last Hour"; MacFadyen, "Cradle Song" and "Inter Nos"; Ethelbert Nevin, "Mighty Lak a Rose" and "Mon Desir"; Parker, "The Lark Now Leaves His Watery Nest" and "Love in May"; Speaks, "On the Road to Mandalay"; Spross, "Will o' the Wisp" and "Yesterday and Today"; Harriet Ware, "Boat Song" and "Mammy's Song." Sacred songs listed are: Dudley Buck, "My Redeemer and My Lord"; W. G. Hammond, "Behold the Master Passeth By"; Hawley, "Lead Kindly Light"; Spross, "I Do Not Ask, O Lord."

Small Forms

These are a few, from one publisher, of American musical successes in serious music. There are many other composers, many other compositions. Americans have succeeded admirably in the small forms. They have succeeded in these forms and failed more or less in the larger forms for just one single, simple, and obvious reason, and that reason is summed up in the word: "Demand."

Music, like everything else, is subject to the laws of supply and demand. American composers wrote evangelistic hymns because there was a demand for them; they wrote popular anthems because there was a demand for that kind; they wrote ragtime and "jazz" because people liked it and wanted it; they wrote heart songs because that sort of sentiment is part of our American makeup—and so on, down through the whole list of successful American production.

Kind hearted and patriotic Americans who say they will "make" a demand for music in larger forms—symphony, opera, etc.—will fail unless they first get rid of the class distinction that now exists. In other words, American composers will never be really inspired to write in the larger forms until they feel that they are writing for the people, the masses, and not for a few symphony or opera patrons who have listened to foreign masterpieces until they have lost touch with American feeling altogether, or who have learned to pretend that they like Brahms and Wagner better than they do Cadman and Speaks and the rest of the American "popular" composers. It is a pose with many of these symphony and opera patrons, you may be sure, as witness their real delight in the grind-organ tunes of Verdi and the hearty applause that welcomes anything like a "tune" on symphony and concert programs, or the lighter numbers from the Chopin-Rachmaninoff repertory.

This inspiration, this demand, must come from the people. The American composer must feel that he is speaking to the people, his own people, just as he feels that he is speaking to his own people when he writes in the smaller forms. Under present conditions, because of the difficulty of having his works presented to the people, he will never do that in the larger forms—at least, only a genius of immense force of will and character could do it. And probably just such a genius will arise some day and will sweep away present conditions, just as Wagner swept away old operatic conditions in Germany. Only—and mark this well—Wagner was conscious all the time of writing for the German people. Whatever discouragement he may have suffered, whatever may have been his burden of poverty and exile, he knew his own people and he knew with every note what he wrote that he was expressing German mass-consciousness. And, once class prejudice was overcome, and the people had a chance to hear the works, they took them to themselves with a love surpassing

anything that had ever gone before in the history of the world of music.

The American composer is doing just that thing, consciously or unconsciously, in his works in the smaller forms. Is he doing that when he writes in the larger forms? Sometimes, yes—generally, no. But what do the larger forms matter, after all? They will come in time—they will come all the faster if we only have respect for ourselves, our own people, our own country, our own composers. Let your symphony conductor and your concert artist know what you want, and you will get it!

But we will never get it until we get respect for Americanism and curiosity about American compositions. F. P.

WHERE HAVE WE HEARD IT BEFORE?

Samuel Insull, president of the Civic Opera Association of Chicago, speaking on Monday night, February 27, in that city to the Friends of Opera at the Arts Club, stated that "Opera stars who appear with the Chicago company next year will receive less money or do more work. There will be no extravagance, no experiments, but we will have no trouble obtaining first class talent. There is no other place for the singers to go. If they want to stay at home and receive stage money, they may do so, but they will have to come here to get real money. Some say that if Mary Garden quits, we will never raise the \$500,000 guaranty. Others say if she should quit, we would raise much more; but whether she goes or stays we are going to give opera on the same basis as in years before—and at less expense."

Where have we heard that statement before? If memory serves right, Mary Garden, general director of the Chicago Opera Association, and her ex-right hand man, George Spangler, made approximately the same remarks about the same time of the year in 1921, and, although the public was inadvertently informed that the salaries of the artists appearing with the company would be materially reduced, the MUSICAL COURIER promptly told its readers that the statement was misleading, inasmuch as the majority of the singers, on the contrary, would have their salaries greatly increased. Although the MUSICAL COURIER was not the official organ of the Chicago Opera Association, its statement was at the beginning of this season proven absolutely well founded in truth, as the salaries of all the artists were substantially increased over those of the previous season.

Did Mr. Insull, by this announcement, hope to increase the confidence of Chicagoans? If so, he erred in his judgment, as the public at large has been fed on those generally exaggerated salaries of stars, and if the public is to be taxed the same price as heretofore for tickets, it will necessarily believe that it is not getting its money's worth any longer, since the prices of the artists are to be lowered. Secondly, Mr. Insull has been unintentionally misinformed when he thinks that stellar artists will be willing to be cut down on their present contracts. Miss Garden, last season, tried to cut down the salaries of several artists and they did not return this season. Mr. Insull also may not be aware of the fact that several of the trump cards of the Chicago Opera Association are appearing with that organization solely in view of the huge salaries they draw from the association, for, were they willing to reduce their cachet, a certain wise man in New York City would secure those opera aces and reduce the efficiency of the Chicago Civic Opera Company almost fifty per cent.

Mr. Insull may not know that the American public has been brought up on the star system, but if he has looked at the receipts of the present season at the Manhattan, he must, no doubt, be acquainted with the fact that the loss to the company of Titta Ruffo, and Galli-Curci and the illness of Lucien Muratore, cost the Chicago Opera Association a great deal of money, besides prestige. Mr. Insull was present in New York at the Manhattan at performances where paid admission was at the lowest ebb, and he must have, no doubt, wondered what was the matter with the New Yorkers. The writer of this article is in no sense a New Yorker. He lives in Chicago, loves the city and has been since the very beginning one of the most sanguine boosters of the Chicago Opera and up to last season upheld the management, even when in the wrong. His change of heart was due solely to the mismanagement of the company by an extravagant woman and an unprepared business man, who may know a great deal by now about the shoe business but whose

experiment in the operatic field was quite unfortunate for the Chicago Opera.

It is true that many of the artists of the Chicago Opera Association are paid too much. It is true that they could not get the same salaries in any other theater of the musical world. It is true that at the Metropolitan, many of the good artists do not get half the salaries of some Chicago Opera Association artists. Yet it must be remembered that the Chicago Opera is, after all, a traveling company and as such must pay more than a stable institution. It is a long way from Broadway to the Coast. It is trying for singers to travel thousands of miles to sell their wares, but they are rewarded for the wear and tear with fat checks that they could not get if the company had only a twenty-five weeks' season in the city they advertise all over the continent.

As to Miss Garden not remaining at the head of the company, that would make little difference. Since January 24, 1922, she has not commanded in chief, as from generalissimo she became only a brigadier-general. If the writer were making a betting book as to the future general director of the Chicago Civic Opera Company, he would make out a table as follows:

Mary Garden	2 to 1
Henry Russell (Mary Garden's choice for successor)	50 to 1
Hans Gregor	4 to 1
Giorgio Polacco	20 to 1
Fortune Gallo	6 to 1
Andreas Dippel	50 to 1
John Alden Carpenter	6 to 1
Karleton Hackett	6 to 1
Herman Devries	15 to 1
Clark A. Shaw	4 to 1
Arturo Toscanini	10 to 1
Morris Gest	4 to 1
Herbert M. Johnson	50 to 1
Antonio Scotti	5 to 1
Charles L. Wagner	50 to 1

Then there would be one four-to-five shot and a few one hundred to ones; but first of all, Mr. Insull and his colleagues must raise that \$500,000 guaranty. Up to date, \$338,000 of the guaranty has been raised, and of that \$82,000 has been pledged since the intensive campaign began February 1. Although the last \$100,000 may be the hardest to raise, the amount, no doubt, will be overguaranteed by May 1, but Mr. Insull must be careful in making statements in regard to a business with which he is not yet conversant. A man of great intellect, most successful in his own enterprises, he must not be led to believe that managing artists and directing the destinies of an opera company is similar to selling public utilities or commodities. Many excellent business men have been big failures when entering fields outside of their own line, and the operatic ground is perhaps the hardest for a business man to understand. The public, likewise, does not understand, generally speaking, either the artists or the opera. It follows the leader, and when the leader errs the situation, to say the least, is most perilous.

Miss Garden last season was going to do wonders. Her business manager then, George Spangler, who came to the company with a reputation as a shrewd business man and with the support of the Chicago Chamber of Commerce, issued statement after statement that made the wise ones smile and a few insiders cry, as they saw right away the handwriting on the wall; and if Mr. Insull is to profit by all those mistakes, he should follow the example of the wise old owl—who hears a great deal but says very little.

WHO IS RIGHT?

It may be, of course, that Willem Mengelberg is right and all the rest of us wrong; it may be that, as he thinks, Gustav Mahler was one of the great, the most inspired composers of this age or any other; or again—and we feel especially strong on the subject after having been obliged to listen to the dreary lengths of the third Mahler symphony—it may be that we are right and Willem entirely wrong. Anyway, we'll know in another quarter of a century or so. As it is, New York critics agreed for once—in condemning it. It is a bit hard to understand the deliberate plugging that is going on in Europe (especially Central Europe) for Bruckner, a very dead issue; Mahler, scarcely less so; and Schoenberg, who may be a genius, but for whom the public shows few signs of liking after a good many years of waiting for him to develop in some definite direction. Are we wrong in our impression that the works of all three of these composers are published by the same house?

THE EFFECT OF EXCHANGE

When Josef Holbrooke gave an orchestral concert of his works in Munich a short time ago, the rate of exchange enabled him to engage an orchestra of eighty-five men for the sum of six English pounds.

NEW YORK CONCERTS

FEBRUARY 27

New York Philharmonic, New York Symphony and Philadelphia Orchestras Combined

There was an orchestral concert of massive proportions at Carnegie Hall on Monday evening, February 27, with seats downstairs costing ten dollars each. The proceeds went towards the foundation of the Walter Damrosch fellowship at the American Academy in Rome, sections of three orchestras—the Philadelphia and the two New York orchestras, Philharmonic and Symphony—making an organization of something over 200 men, who were led in turn by five conductors, Josef Stransky, Artur Bodanzky, Albert Coates, Willem Mengelberg and Leopold Stokowski. Stransky conducted the "Leonore" overture No. 3, Beethoven, and the "Lohengrin" prelude; Bodanzky, the "Meistersinger" prelude and the "Rakoczy" march; Coates, the final movement from the first Brahms symphony; Mengelberg, "Les Preludes" of Liszt; Stokowski, the final scene from "Die Walkure."

There was only one rehearsal together, and it was astonishing with what precision the great band played. Let no one think, however, that, except perhaps for the brass section, an orchestra thrice the usual size makes three times the noise of an ordinary orchestra. In consequence the pieces employing the most brass and calling for the most noise were the most effective, namely, the two which Bodanzky conducted and the Mengelberg war horse. The two pieces Mr. Stransky chose were distinctly ineffective, nor did the fact that he took the overture too slow and the prelude much too fast to help things any. The movement from Brahms was also of no special effect, although the "Die Walkure" music under Mr. Stokowski's baton was played very well and impressive at the close. It was peculiar to note that the tone of the strings, instead of appearing on the whole much larger, merely seemed thicker. There was an audience which filled the hall and was enthusiastic about everything that was played.

During the intermission Mr. Damrosch came onto the stage and was presented with a speech by Dr. John H. Finley (to which he responded felicitously) and also with a plaque bearing his portrait, specially prepared for the occasion by Mrs. Harry Payne Whitney.

Miron Poliakin

On Monday afternoon, February 27, at the Town Hall, Miron Poliakin, a young Russian violinist, made his American debut. This artist has had extensive training and is another promising Auer pupil. His program consisted of the A minor concerto by Glazounoff; Chaconne, Bach, and four shorter numbers by Chausson, Juon, Tchaikowsky and Sarasate.

Mr. Poliakin was noticeably nervous and consequently lacked full authority over his technic, and often his tone was not precise. It is hardly fair to pass judgment after a single hearing, when undoubtedly the artist himself must have realized his condition. There were moments, however, when his playing possessed certain beauty in the quality of tone that has been claimed for him. Walter H. Golde gave fine assistance at the piano.

FEBRUARY 28

The Philadelphia Orchestra

It was a very solemn program which Leopold Stokowski gave his audience at Carnegie Hall on Tuesday evening, February 28. It began with the Beethoven fifth; following this came Handel's first "Concerto Grosso" from op. 3, for flutes, oboes, bassoons, strings and clavicembalo, and, to end with, Bach's C minor Passacaglia in an orchestral arrangement made by Mr. Stokowski himself. Stokowski, as is his wont, played the symphony with great vigor and energy; oftentimes it seemed a bit faster than the accustomed tempi, not always a drawback in Beethoven, as it was not in this case. In the Handel concerto he conducted from the clavicembalo, playing the part for that instrument himself. It was a finely tempered performance with careful regard to nuances. Mr. Stokowski in the program notes stated that the Passacaglia is to music what a Gothic cathedral is to architecture, and he played it with the dignity and solemnity which this opinion would indicate. There was the usual Philadelphia Orchestra audience to fill the hall and a great deal of enthusiasm.

New York Philharmonic Orchestra

The Metropolitan Opera House held a large and interested audience on the occasion of the production of Mahler's third symphony, which filled out the entire evening. The full strength of the orchestra, 109 players, was represented, and in addition the society had the assistance of the boys' choir of Father Finn's Paulist Choristers, Victor Harris' St. Cecilia Society of women's voices, and Julia Claussen, the noted contralto.

Conductor Mengelberg must have felt himself in a seventh heaven of delight, for he is a Mahler devotee of the strongest kind and here was his opportunity to win new admirers for his cult and under the most favorable and inspiring auspices so far as performing material and musical efficiency were concerned.

It is difficult to say how many skeptics or neutrals were turned into converts by the music of Mahler's third symphony and by the fine playing and singing brought forth under Mengelberg's fervid and finished conducting. The present writer went to the concert as a mild admirer of Mahler's songs and of small portions of some of his symphonies, and he must confess that after the very long third symphony was over he returned home still of the opinion that Mahler had a wonderful command of instrumentation, but lacked the melodic inventiveness and constructive fancy to carry out the tremendously ambitious schemes which he undertook in his works of large form.

The third Mahler symphony is in two parts and six movements. It has a very impressive "program." At the

first production of the opus, in 1902, it was offered to the public without any explanation or notes other than the titles to the various movements, as follows:

Introduction: Awakening of Pan.
Summer enters. Procession of Bacchus.
Minuet—What the Flowers Tell Me.
Scherzo—What the Animals Tell Me.
Contralto Solo—What Man Tells Me.
Solo and Choruses—What the Angels Tell Me.
Adagio—What Love Tells Me.

Later, Mahler told his "program" to Mengelberg, who sums it up as a desire on the part of the composer to express in tone an ideal of universal brotherhood, a vast world-love that should unite all mankind. The music, as the account has it, "is avowedly a pageant of man's emotional relation to his environment. The introduction represents the individual baffled by fate and taking refuge in brotherhood—a motto theme that is gradually united with a host of others that sweep on to a powerful climax. The second movement, a pastoral, is designed, in Mengelberg's words, 'to show the transitoriness of the beauty of the world.' The third exhibits the poetry and cleansing simplicity of nature of the animal world. The fourth, fifth and sixth movements, played as one, exhibit the continuation of man's quest for truth. In the fourth he turns from his fellows and from nature to his inner self (the contralto soloist sings the 'Night Wanderer's Song' from 'Also Sprach Zarathustra'). In the fifth he con-

templates the simple consolations of revealed religion (the angelic choir). In the sixth and last he arrives at universal love, perceiving that the 'souls of the living are the beauty of the world.'"

Strauss never attempted anything quite so big or so long even in his most musico-philosophical moods.

Mahler's composition no doubt expresses conscientiously his tonal conception of the literary "program" he laid out for himself, but as music it does not strike the writer of these lines as being of extraordinary quality in dramatic expressiveness, emotional appeal, constructive skill, or melodic attractiveness. The separate parts of the work are of exhausting length and their content does not warrant the long setting forth and expositions. No thrilling moments, no compelling strains, no great spiritual heights seem to stand out in the score. It alternates between bombastic or commonplace phrases and dance rhythms of a very trivial order. The first movement lasts almost an hour. The second is inconsequential in thematic content and unimportant in workmanship. The third section has a picturesque bit or two, some woodwind triflings, and an offhand episode for post-horn. The fourth movement had a long contralto solo (into which Mme. Claussen put all her art and musical energy without making the performance more than a proof of her own great ability). In the fifth part the choruses and Mme. Claussen sang together and created very agreeable vocalism in a sort of choral on the old German order. The finale is a slow and solemn piece of music which began well but dragged on at too great length and finally ran itself into the ground and lost all its starting splendor and beauty.

There is nothing more to be said about this symphony or about Mahler, except that he is being kept alive by several conductors who love and respect his music, even though they

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must feel by now that the public never will take it to their hearts with deep or lasting affection.

Lucy Gates

Lucy Gates, soprano, who has made a name for herself throughout the country in over 400 recitals, gave her first New York Aeolian Hall recital Tuesday afternoon, February 28. A good-sized house received her enthusiastically. Miss Gates sings with artistic style and intelligence, finish in phrasing and sincerity in emotional feeling. Some of her high pianissimo tones were very beautiful, this particular quality being exquisitely brought out in Saint-Saëns' "Air du Rossignol." Harriet Ware's "By the Fountain" so pleased the audience that it was repeated. The composer was in a box. "Vous Dansez Marquise," delicately and gracefully sung, was also repeated, as was the nightingale song. Miss Gates' personality and gracious manner added much to the enjoyment of her recital. It was interesting to note on her program the names of the poets as well as of the musical composers of the songs. Walter Golde supplied artistic accompaniments.

Her printed program follows:

Charmant Papillon.....Campra (1660-1744)
Rit du bei mir.....Bach (1685-1750)
Alleluiah.....Mozart (1756-1791)
Mädchenlied.....(Poem—Paul Heyse) Brahms
Das Mädchen Spricht.....(Poem—Gruppe) Brahms
All' mein Gedanken.....(Poem—Felix Dahn) Strauss
An einem Bache.....(Poem—O. A. Vinje) Grieg
Was ich sah.....(Poem—O. A. Vinje) Grieg
Ein Traum.....(Poem—F. van Bodenstedt) Grieg
You are the Evening Cloud.....Horsman (Poem—Tagore)
In the Woods.....MacDowell (Poem—Goethe)
A Little Bird.....Crist (Poem—de la Mare)
In an Old Garden.....Ware (Poem—Ware)
(a) Iris
(b) By the Fountain
Under the Greenwood Tree.....Buzzi-Peccia (Poem—Shakespeare)
Oh, Nuit (La fiancée D'Abydos).....Barthe (Poem—Adenis)
Vous Dansez Marquise.....Lemaire (Poem—Eugène Bazot)
Air du Rossignol.....Saint-Saëns
La Chanson de l'Alouette.....Lalo (Poem—V. de Laprade)

MARCH 2

Rudolf Jung

Rudolf Jung, the Swiss tenor, made his reappearance at the Town Hall in a second recital on March 2 and confirmed the excellent impression made at his debut here several weeks ago. He was enthusiastically applauded by a large audience and several encores were demanded. Marcel Van Gool furnished sympathetic support at the piano. The program follows:

Come again, sweet love.....Dowland
Drink to me only with thine eyes.....Old English Air
My love's an Arbutus.....Stanford
Cease, O my sad soul.....Purcell
I attempt from Love's sickness to fly.....Purcell
La cloche de l'Eglise.....Doret
Les Feuilles sont mortes.....Doret
Hymne au soleil.....Faure
Narrative from Tannhäuser.....Wagner
Die Zigeunerlieder.....Brahms
The living God.....O'Hara
The Lament of Jan the Proud.....Griffes

The last song.....Rogers
Consecration.....Manney

New York Symphony Orchestra: Hofmann, Soloist

Josef Hofmann gave a gloriously fine and elevating reading of Beethoven's "Emperor" concerto at the concerts of Thursday afternoon, March 2, and Friday evening, March 3, and was treated by the audience to rhapsodic applause of the most heartfelt kind. His pianism touched the lofty heights technically and musically, and Walter Damrosch, just returned from Europe, entered into the spirit of the performance with a devotion and artistic insight that partnered Hofmann admirably and ideally.

The hearers paid a demonstrative personal tribute to Mr. Damrosch when he appeared on the stage and also after his conducting of the Beethoven "Pastoral" symphony, which is one of his best interpretations. The work was given accurately, interestingly, and not so traditionally as to sound pedantic. Mr. Damrosch looked highly pleased when his admirers showed him so plainly by their reception that while new favorites may come and are admired the old ones are not necessarily forgotten or loved the less.

New York Philharmonic Orchestra

Last Thursday evening and Friday evening the Philharmonic Society, led by Mengelberg, gave the second and third performances in the series of four hearings which the association dedicated to Mahler's symphony, No. 3. The assisting forces again were the boys' choir of Father Finn's Paulist Choristers, the St. Cecilia Society (Victor Harris, conductor) of women's voices, and Julia Clausen, contralto. As the work is reviewed elsewhere in this issue, it suffices to say that no new impressions were gained after the initial rendering. The choruses did excellent work on Thursday and Friday and Mme. Clausen was in splendid voice and unimpeachable artistic form generally.

Svea Hanson

Another young singer made her debut last week, at Aeolian Hall—Svea Hanson, an American, of Swedish parentage. Her first group was of French songs, followed by Swedish folk songs arranged by Gustof Hagg, an English group, and closed with a modern Scandinavian group.

Miss Hanson's voice is mezzo soprano, of short range. Her French and English diction were rather faulty, but she sings with intelligence which makes up for her vocal limitations. The Swedish folk songs were particularly enjoyable, also "A Page's Road Song," Novello, and "Have Pity, Grief," Trehearne.

A large audience greeted the singer, and she was also the recipient of many floral contributions. Gustave Ferrari was the accompanist and assisted the singer materially.

MARCH 3

Edith Bennett

On last Friday evening at Aeolian Hall, Edith Bennett, soprano, made her New York debut before a large audience,

and one that was entertained and very much interested with her singing. Miss Bennett has a beautiful quality of voice and she shows considerable talent and musicianship. Her French and Italian diction were excellent for so young and inexperienced a singer. It was the consensus of opinion, after the concert, that Miss Bennett had all the qualities that lead to great things, and with care there is no reason why she should not take her place in the foremost rank of concert singers.

The one criticism apparent was the lack of variety in her program. She began with an aria from "Alessandro Nell Inde," Purcini. There is not much about this old selection to be recommended, nor did it give Miss Bennett an opportunity to display her voice. This was followed by French and Italian groups, and the last group was made up of five numbers by American composers. The French group was perhaps the most varied, and certainly she sang the numbers charmingly.

MARCH 4

London String Quartet

Beethoven, Dohnanyi and Frank Bridge were the composers represented on the program of the London String Quartet at its concert at Aeolian Hall, March 4. Owing either to the storm or to the stupidity and lack of a cultivated musical taste of New York, there was a rather small audience to enjoy this highly artistic offering. It seems a pity that so splendid an occasion should have been honored by so few people. Surely, there could hardly be better quartet playing than that which is done by the Londoners. It is quiet, reserved, dignified—it is always in perfect intonation, it faithfully reproduces the intentions of the composers—and, above all, there is a real warmth and sonority of tone that is tremendously appealing. Upon this occasion the chief interest was the "Londonderry Air" as arranged by Frank Bridge. It is the same folk song that Percy Grainger has used, and one of the most beautiful of all folk songs.

MARCH 5

New York Symphony Orchestra: Alexander Siloti, Soloist

Walter Damrosch was greeted with sincere applause on March 5 in Aeolian Hall, the occasion being the fourteenth Sunday afternoon subscription concert of the Symphony Society of New York.

The program opened with Dvorák's symphony, "From the New World," which Mr. Damrosch presented with authority. The other orchestral number was Debussy's "Iberia."

The outstanding feature of the concert was the production of the Brandenburg concerto in D major, No. 5, arranged by Alexander Siloti for piano, flute and violin, with accompaniment of string orchestra, Mr. Siloti playing the

(Continued on page 58)



"A Voice of Noble Quality."

—H. E. Krehbiel, *New York Tribune*.

MARJORIE SQUIRES

CONTRALTO

NEW YORK PRESS COMMENTS:

"She has a voice of true contralto quality of beauty, richness and powerful sonority, which she controls with an intelligent mastery of the technique of the art and uses with a very considerable skill and insight. Her singing was of a sort that gave great pleasure in an interesting and discriminating program."—Richard Aldrich, *New York Times*.

"Has a superb equipment—a voice of noble quality, great volume, vibrant vitality, commendable equableness and ample range; breathing apparatus ample and obedient; earnestness, intelligence."—H. E. Krehbiel, *New York Tribune*.

"Belongs to the little company of heroic contraltos, equipped with a voice of noble proportions and a temperament which is sensitive to the qualities of songs of widely varied moods."—*New York Herald*.

"To a large dramatic voice with ringing, trumpeting high notes, Miss Squires adds interpretive ability."—*New York Telegram*.

"The feature and surprise—they come so seldom—of Saturday's recitals was that of Marjorie Squires, a young American, who sang in Town Hall in the afternoon. A charming programme, charmingly sung, in a voice far above the usual run of newcomers, both in the material and finish, made listening a pleasure."—*New York Sun*.

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 Herman Devries in *Chicago American*, March 4, 1922.

**"IVOGUN'S ASTOUNDING
 COLORATURA"**

"Small but of exquisite quality is Maria Ivogun's voice, and in Orchestra Hall it came forth yesterday afternoon, pure, liquid, and with a flexibility rarely attained by other coloratura sopranos. She astonished the audience as well as the orchestra, and was recalled many times. Her appearance with the Orchestra was a distinct success."

Maurice Rosenfeld in *Chicago Daily News*, March 4, 1922.

"IVOGUN DAZZLES"

"Miss Ivogun has persuasive grace in her delivery and a range that apparently can cover the highest notes ever written for a soprano voice. High notes were still more evident when she appeared in Zerbinetta's aria out of Richard Strauss's 'Ariadne auf Naxos.' Miss Ivogun made a good show out of it. The Orchestra became a collection of soloists with Miss Ivogun's lovely, if slender voice soaring above all the rest, producing prodigies of scintillant fireworks, cascading into showers of sparkling notes, tossing out the most unthinkable combinations with the most disdainful ease. SHE WAS RECALLED SO MANY TIMES THAT I LOST THE COUNT."

Edward Moore in *Chicago Tribune*, March 4, 1922.

"A DELIGHTFUL CONCERT SINGER"

"In these days there is no half-way about a coloratura soprano. She must be the top-notch or we will have none of her. However, Miss Ivogun qualified. She sings without any of the grand-operatic airs, but with a poise that fits in to the Symphonic environment. MISS IVOGUN MADE A DISTINCT SUCCESS WITH THE PUBLIC."

Karleton Hackett in *Chicago Evening Post*.

"SHE WAS MIGHTILY APPLAUDED"

"She showed unexpected capacity for colouring her tones and never offended against nice taste. Her coloratura was deft and perfectly pitched, her many scales fluid and rippling."

Paul Bloomfield-Zeisler in *Chicago Herald-Examiner*.



Appearances with Symphony Orchestras

PHILADELPHIA ORCHESTRA, New York, Feb. 7
 and in Philadelphia, March 24 and 25.

CHICAGO SYMPHONY ORCHESTRA in Chicago,
 March 3 and 4.

MINNEAPOLIS SYMPHONY ORCHESTRA in
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NEW ENGLAND CONSERVATORY ORCHESTRA CELEBRATES ITS 20th BIRTHDAY WITH SPLENDID CONCERT

To George W. Chadwick Principally Is Given the Credit for the Fine Achievements of This Organization—John McCormack in Three Concerts—Elly Ney's Interesting Recital—Naomi Bevard, John Peirce, and Cadman and Tsianina Give Programs—Boston Symphony Concert

Boston, Mass., March 4, 1922.—A concert in Symphony Hall in commemoration of the twentieth anniversary of the organization of the orchestra of the New England Conservatory of Music on Wednesday evening, March 1, brought out a great audience of trustees, present and former teachers, students and alumni, and friends of the school. Wallace Goodrich, dean of the faculty, conducted, except in the closing numbers when the director, George W. Chadwick, wielded the baton for the performance of two of his own works: "Noel" and "Jubilee."

This orchestra, which has served as a training school for many virtuosos now holding positions in the leading symphony orchestras, has had an interesting development. Previous to 1897 the violin students had maintained a string orchestra, which, under direction of their teachers, gave occasional concerts. When Mr. Chadwick became

director in that year he took the string orchestra over and used it in connection with the organ which supplied the wind parts. In 1899 a canvass among the students developed fairly efficient players of the flute, clarinet, cornet and trombone. Professional oboe and bassoon players were engaged, but the organ was still used for the horn parts. By 1901 the group of players numbered about forty, more than could be accommodated on the then available stage, so that the wind players were seated on the floor. Better accommodation was provided when, in 1902, the Conservatory moved to its present building in which Jordan Hall is a central feature.

On March 2, 1902, the orchestra gave its first public concert as a complete organization, with the following program: Beethoven, symphony in D major (first movement); Reincke, concerto in F sharp minor (first movement); Mozart, quintet from "Cosi Fan Tutti"; Spohr, concerto in D major (violin); Beethoven, overture to "Egmont."

In the new Conservatory building, with an admirable concert hall, with the conveniences of a special library, a tuning room, lockers for instruments and other facilities, the orchestra grew fast in efficiency. The repertoire at first was confined to works of the classic period, but gradually more modern pieces were studied and eventually many works of this character were performed by this orchestra for the first time in Boston. Arrangements were also made by which the local students of composition may have their works rehearsed and performed, if of sufficient merit.

The orchestra of recent years has reached the artistic life of the Conservatory at every point. The members here gain a routine knowledge of the symphonic repertoire and practical experience which fits them for positions in the best symphony and opera orchestras; and such positions are now being filled by former Conservatory students in the Boston Symphony and other symphony orchestras of the country. Twelve members, for example, of the Boston Symphony of this season received their training in the Conservatory orchestra.

During the past twenty years more than 150 concerts have been given, including choral works and operatic performances. Some of these concerts have been conducted by students of the conducting class, and in the school year 1905-06, during the director's absence in Europe, the orchestra was in charge of Wallace Goodrich. Occasional concerts have subsequently been conducted by Mr. Goodrich and by Arthur Sheperd and Clement Lenom of the faculty. With these exceptions all the concerts were conducted by Mr. Chadwick from the organization of the orchestra until the autumn of 1919 when Mr. Goodrich assumed permanent charge of the orchestra.

At the commemorative concert on Wednesday evening, works by three members of the Conservatory faculty appeared on the program. These were the two symphonic sketches by Mr. Chadwick, just mentioned; Frederick S. Converse's romance for orchestra, "The Festival of Pan," and Arthur Foote's piece for women's chorus with orchestra, "In the Arched Gateway of Fair Ispahan." Two other choral works by American composers were given: "In May," by the late Prof. Horatio Parker, and "Eastern Song," by Mabel W. Daniels. The concert began with a movement of the symphony in F minor ("The Four Seasons") of Henry Hadley, and, as a third number, was presented the concerto in D minor for pianoforte and orchestra of Edward MacDowell. The other numbers were an aria from Charpentier's "Louise" and an aria from "Lohengrin."

Two post-graduate students and two seniors were soloists: Susan Williams, '20, pianist, of Aberdeen, Wash.; Norma Jean Erdmann, '21, soprano, Chillicothe, O.; Elizabeth Bingham, soprano, Woodstock, Vt.; and Mary Madden, pianist, Rochester, Minn.

JOHN MCCORMACK IN THREE GREAT CONCERTS.

In Symphony Hall, Sunday afternoon, February 19; Wednesday evening, February 22, and Sunday afternoon, February 26, John McCormack gave a different program at each concert, each arranged in his always careful and artistic manner, to audiences which on each occasion filled all the available room of this large auditorium.

Mr. McCormack was in splendid voice, and it goes without saying that his singing, whether of opera aria, oratorio, or song, was entirely delightful. Much applause and many encores followed at the end of each concert.

ELLY NEY IN INTERESTING RECITAL.

Saturday afternoon, February 25, in Symphony Hall, Elly Ney, pianist, gave this Beethoven program: sonata, D minor, op. 31, No. 2; grand sonata for "Hammerklavier,"

B flat, op. 106; andante in F, six variations in F, op. 34; sonata, C minor, op. 27, No. 2 (Moonlight). A large audience listened with rapt attention to the delightful interpretations Miss Ney gave of these well contrasted and carefully selected pieces, and at the end of the concert recalled her for many encores.

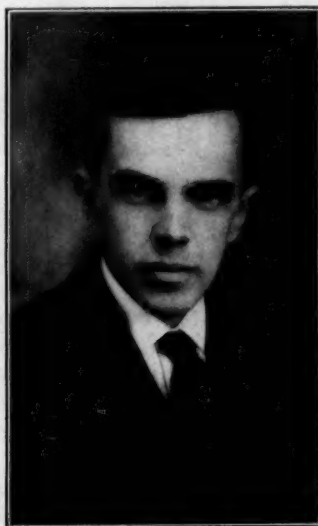
NAOMI BEVARD PLEASES.

Saturday afternoon, February 25, in Jordan Hall, Naomi Bevard, pianist, presented the following program to a large and enthusiastic audience: Sarabande and Gigue, from the English suite in E minor, Bach; caprice from "Alceste," Gluck-Saint-Saens; "Aufschwung," Schumann; sonata, op. 110 (first movement), Beethoven; "The Island Spell," John Ireland; "Petite Valse Espagnole," Granados; prelude in G major, Rachmaninoff; "L'air de la nuit," Imperatrice des Padoges, Ravel; "Rigaudon," Ravel; mazurka, op. 17, No. 1; nocturne, op. 48, No. 1; waltz, op. 69, No. 1; and scherzo in B minor, Chopin.

The program was sufficiently varied to give a good idea of the admirable qualities of Miss Bevard—a beautiful tone, a command of nuance, an understanding of different styles and the spirit of the composers.

JOHN PEIRCE'S INTERESTING PROGRAM.

February 28, in Steinert Hall, John Peirce, baritone, with J. August Winter, accompanist, gave the following interesting and well selected program: aria, "Il pensier sta negli oggetti," from "Orfeo," Haydn; aria, "Qui donc commande," from "Henry VIII," Saint-Saens; "The Eden Rose," In Picardie, "Through the Long Days and Years," Arthur Foote; "Memory," John H. Densmore; "The House and the Road," "At Nightfall," John Adams Loud; "Noche Serena," Edward Kilenyi; "Preguntale a las estrellas," Kilenyi; "Habanera," "Mi Nina," Guctary; "I chant my lay," "Hark! how my triangle," "Silent and Lone," "Songs my Mother Taught me," "Tune thy Strings,



JOHN PEIRCE.

Oh Gipsy," "Freer is the Gipsy," "O'er the Heights of Tatra," Dvorak.

Mr. Peirce has a manly, virile voice of good quality, sufficient range, controlled by fine intelligence. He gives much thought to his interpretations, and this recital gave much pleasure to an audience of fair size, which showed approval in no uncertain manner, and Mr. Peirce added to the program. Mr. Winter, was, as always, of earnest and sympathetic assistance at the piano.

BOSTON SYMPHONY ORCHESTRA IN SIXTEENTH CONCERT.

Friday afternoon, February 24, and Saturday evening, February 25, in Symphony Hall, the Boston Symphony Orchestra, Mr. Monteux conductor, presented to the usual audiences the following program: symphony in C major, No. 7, Schubert; waltzes for orchestra, Hill; "La Grande Pague Russe," Rimsky-Korsakoff. The Schubert symphony was read by Mr. Monteux and played by his men in a clear, colorful, brilliant manner. The "Russian Easter" proved a gorgeous painting in tone.

CHARLES WAKEFIELD CADMAN AND PRINCESS TSIANINA.

In Jordan Hall, March 2, a concert giving unusual pleasure to a large and enthusiastic audience was that presented by Charles Wakefield Cadman and Princess Tsianina, for the benefit of Goucher College, Baltimore, Md. The program: "Invocation to the Sun God," Troyer; "Lover's Proposal," Troyer; "By the Waters of Minnetonka," Lieurance (Tsianina); intermezzo from "Shanewis," "To a Vanishing Race," "Wolf Dance," Cadman (Mr. Cadman); "Her Blanket," Lieurance; "Ho, Ye Warriors on the War-path," Cadman; "From the Land of the Sky Blue Water," Cadman (Tsianina); andante from A major sonata, Cadman; "The Minstrel of Kashmiri," "Underneath the Bough," "The Desert's Dusty Face," Cadman (Mr. Cadman); "O Golden Sun," Freebey; "The Naked Bear," Burton; "Canoe Song" from "Shanewis," Burton-Cadman (Tsianina); "The Spring Song of the Robin Woman" and "Indian Lament" from "Shanewis" (Tsianina and Cadman).

The program was made up largely of Mr. Cadman's own compositions, the opera "Shanewis," from which three songs were taken, being in part the story of the life of Princess Tsianina. It was interesting to listen to her interpretation of this music, suggested by Indian themes, of which she has inherited the traditional rendering. With a beautiful mezzo soprano voice, intelligently and carefully trained, she produces her effects largely with no outward signs of emotion other than the legitimate coloring of her phrases in the vocal organ—in tune and with good enunciation.

Mr. Cadman was in the vein, playing his numbers in his familiar style and giving splendid support with his accompaniments to the singer. The audience gave hearty applause both to the singer and Mr. Cadman in his dual role of composer and pianist.

A. R. F.



Photo by Lumiere

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(Interviews by Appointment Only)

I SEE THAT

Giulio Gatti-Casazza has had his contract at the Metropolitan extended for three years more.
The John Church Company is now located at 318-20 West Forty-sixth street.
George Reimherr will give two more recitals in New York this season.
The Manhattan Opera House was sold to the Scottish Rite Masons for \$600,000.
It is just three years ago that the New York Trio made its first New York appearance.
Easthope Martin, the English composer, has returned to England.
Giulio Crimi was well received at his Detroit concert appearance on February 28.
H. Godfrey Turner has just issued his route book for next season.
Mr. and Mrs. John R. MacArthur gave a reception for Mr. and Mrs. Paolo Gallico on February 28.
The orchestra of the New England Conservatory of Music was organized twenty years ago.
Guy Maier and Lee Pattison have been engaged for a tour of forty concerts in Australasia.
Erna Rubinstein will play twice more with the Philharmonic Orchestra this season.
A report comes from Russia that Scriabin's widow is in need of financial help.
Edwin Swain is off on a tour of the South.
Florence Gelson, blind composer and singer, will appear in recital during the coming season.
Vera Curtis, Helen Jeffrey and Juan Reys will be heard at the Zuleika Grotto concert in Buffalo, April 7.
Elie Zlatin is winning praise as conductor of "Chauve Souvis" at the Forty-ninth Street Theater.
Mildred Faas will make her New York debut at the Town Hall on the afternoon of March 20.
Otto Bauer, concert manager of Munich, died suddenly at the age of sixty-two.
Marguerite D'Alvarez will begin her Vancouver concert at 11 p. m. in the Capitol Theater, owing to the lack of a sufficiently large concert hall.
Claudia Muzio has become a firm believer in the bull fight. An appeal is being made to make up the deficit in the maintenance fund of the Detroit Orchestra.
Thomas J. Kelly's lectures for the Woman's City Club of Cincinnati have been well attended.
Music Week in New York (April 30 to May 6) will be an important event this spring.
Elly Ney is making an extended tour of the South.
Theo Karle will sing with the Cleveland Orchestra on March 13.
Charles Wakefield Cadman will return to California some time during the latter part of April.
Titta Ruffo has made an excellent record of "Querida" for the Victor.

Olive Nevin sang in Pittsburgh to the accompaniment of Sir Paul Dukes, late chief of the British Intelligence Bureau in Russia.
"Hush-a-bye Lily-Bud, Rock-a-bye Rose," poem by Mabel Livingstone, music by Amy Clark, will soon be published by Witmark.
The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, director, is giving five concerts this season.
J. Lawrence Erb will be president of the Music Teachers' National Association for the ensuing year.
The MacDowell Club gave a reception to Mr. and Mrs. Mengelberg last Sunday afternoon.
Mary Allen's activities next fall will include ten weeks of concerts under Kingsbery Foster's direction.
Cecil Fanning's poem, "Sicilian Spring," has been chosen as the basis of the work in the Chamber Music Competition of the National Federation of Music Clubs.
Ernest Schelling will be the soloist at the Philharmonic Orchestra concerts on March 12 and 21.
Julia Claussen makes her re-entry for the season at the Metropolitan as Amneris in "Aida" March 9.
The Lega Musicale Italiana, Inc., has just elected officers for the coming year.
Geraldine Farrar and Alma Gluck attended Elena Gerhardt's last New York recital.
Joseph R. Crismer, former shepherd of the Lambs Club, was killed by a surface car on March 4.
Sousa was presented with a laurel wreath by the Musicians' Club at his concert last Sunday evening.
Tenor Sorrentino sang via wireless; Babe Ruth appeared on the same program.
The Norfleet Trio is on a five weeks' tour of the South.
U. S. Kerr, basso cantante, scored a success in concert at Perth Amboy on February 23.
Alexander Russell is giving a series of organ recitals at Princeton University.
Edwin Grasse will appear as violinist-organist-composer at Sommerfield M. E. Church on March 12.
Dr. George Harris, father of the tenor of that name, died on March 1.
The Sittig Trio gave a concert via wireless at the Newark plant on February 28.
Alice Verlet, lyric soprano, will give a song recital at Carnegie Hall on the evening of March 17.
Kilbourn Hall, at the Eastman School of Music, Rochester, N. Y., was formally dedicated last Friday.
Leopold Godowsky is on his last transcontinental tour of the United States for several years at least.
The membership of the Music Students' League is rapidly increasing.
Mrs. F. S. Coolidge, of Pittsfield, is a visitor in New York, stopping at the Belmont Hotel.
Alexander Siloti has been made an honorary member of the New York Symphony Orchestra.
David and Clara Mannes will be heard again next season in their sonata recitals.
Mario Laurenti, baritone of the Metropolitan, died suddenly last Tuesday morning.
Claire Dux is booked for three orchestral dates in five days. G. N.

TORONTO ENJOYS CONCERTS BY MENDELSSOHN CHOIR

Twenty-fifth Season of Famous Organization—Assisted by Philadelphia Orchestra—A Performance of "Pinafore"

Toronto, Can., February 25, 1922.—The chief musical interest in Toronto this week has centered around the performances of the splendid series of concerts by the Mendelssohn Choir, with the assistance of the Philadelphia Orchestra. This is the twenty-fifth season of this famous organization, which was started in 1894 by Dr. A. S. Vogt, who, because of increased labors in connection with the Conservatory of Music, of which institution he is the principal, passed over the baton in 1917 to H. A. Fricker, an eminent English musician from Leeds. The concerts this season consisted of four evenings with an orchestral matinee, on Wednesday, February 22, and the attendance at every performance was large—in fact, it entirely filled the huge auditorium of Masson Hall. Of these series, the writer only heard two, the concert of Monday evening, when Bach's great motet, "Sing Ye to the Lord," and Gustav Holst's "Festival te Deum," were the chief vocal numbers; also the Wednesday matinee, when Leopold Stokowski presented with vivid magnificence the Brahms' symphony in F, No. 3, op. 90, and the two classics—Handel's concerto for clavier and orchestra, and Bach's "Passacaglia" in C minor. The Holst work was a novelty here, and proved to be very impressive under Mr. Fricker's incisive baton. The Bach "Motet" was presented in an inspiring manner. In fervor, power, brilliance and beauty of phrasing, it would be difficult to imagine anything finer. Sir Hubert Parry's setting of the choral ode, "Blest Pair of Sirens," was also delivered in excellent style with rich blending of gorgeous tone. The choir is up to its usual pre-war strength, and as will be noticed when it sings in New York and other American cities a little later on in the season, the superb qualities which characterized its singing when under the training and control of Dr. Vogt's temperamental influence and conducting, have not deteriorated. The ensemble is a marvel of tone balance and smoothness of utterance. The orchestra never played in this city to more enthusiastic and sympathetic audiences. The Handel work, with Mr. Stokowski at the imitation "Clavichord" piano, had the true, old-time classic ring. The symphony and the symphonic suite, op. 35, by Rimsky-Korsakoff, played on Monday evening, were remarkable performances viewed from any angle, and Stokowski was recalled nearly a dozen times after each performance. The Savogard's production of "Pinafore" last week in the Princess Theater was attended by large audiences, and the Messrs. George and R. Stewart, under whose auspices several works of light, melodious character are being presented here, can be sincerely congratulated. A very good orchestra and a well balanced and trained chorus did admirable work. The soloists were also good singers, and their action was commendable and realistically effective. Marley Sherris, as Sir Joseph Porter, K. C. B., was splendid and Kate Jackson's singing of the music of Buttercup quite alluring. In fact, the whole cast was excellent. W. O. F.



NORMAN JOLLIF

Bass-Baritone

"Mr. Jollif's recital was a complete triumph."—*Toronto Globe*.

"No more exquisite art in song has been revealed here this season."
—*Newark News*.

"A better 'Caractacus' could hardly have been chosen."
—*Springfield Union*.

"Made a great impression with his really fine singing."
—*Philadelphia Record*.

"Shared equal honors with Morini * * an instant hit."
—*Lancaster New Era*.

1922

March 4 N. Y. Mozart Club
10 Newark
12 New York
(Selwyn Theatre)
25 New York
(Aeolian Hall)
26 Englewood

April 16 Boston, Handel & Haydn
"Elijah"
24 Newark
28 Fitchburg Festival
"Requiem"
May 9 Harrisburg
12 Springfield Festival

July 24-29 Southern Tour

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IN CONCERT

She is one of the few opera stars who find the concert stage equally fitting for the display of their gifts.
—*Providence Journal*.

One detected the luscious richness of the young Nordica, the brilliancy of a young Melba—and most of all a new personality—Rosa Ponselle.
—*Archie Bell, Cleveland News*.



As Leonora in "Forza del Destino"

Scored a genuine triumph with her rich voice, fervent style, attractive personality and histrionic skill.—*N. Y. Evening Post*.

The interest of the audience was at high pitch and continued so throughout the evening as the beauty of Rosa Ponselle's wonderful voice and the magnitude of her histrionic ability were unfolded.—*Atlanta Journal*.



As Rezia in "Oberon"

Miss Ponselle sang superbly the music of Rezia.—*N. Y. Telegram*.

Miss Ponselle again gave forth the glory of her voice in the part of Rezia.—*N. Y. Tribune*.

She sang brilliantly throughout the performance.—*N. Y. Herald*.



PONSSELLE

TRIUMPH

Prima Donna Dramatic Soprano

IN CONCERT

One of the most remarkable artists of this generation.

—*Chicago Herald*.

She must be put on record as an instant success so far as Pittsburgh is concerned.

—*Pittsburgh Dispatch*.

Ponselle's voice like a Strad fiddle.

—*Worcester Daily Telegram*.

The audience became wildly enthusiastic.

—*Portland Evening Express*.

Appearance of Rosa Ponselle was marked by some of the most distinguished singing ever heard here.

—*Providence Tribune*.

With the first note she thrills her auditors and they never relax their attention until the song is finished.

—*St. Louis Star*.

Ponselle is rare delight. Charms large audience with her artistry.

—*Denver Post*.

Takes New Castle music world by storm.

—*New Castle Herald*.

It is one of the great beautiful voices of our time, and it is great and beautiful from the top to the bottom of its wide range.

—*Norfolk Ledger Dispatch*.

Rosa Ponselle is great delight to the lovers of music.

—*Houston Post*.

Ponselle's voice delights the soul.

—*Jackson Daily News*.

Miss Ponselle's singing brought encore after encore.

—*N. Y. Evening World*.



In Elvira's music was nothing short

Surprisingly brilliant
—*N. Y. American*.

As Margaret in "Le Roi D'ys"

Rosa Ponselle made a dignified, sang with rich gl
Mail.

Miss Ponselle per
ret as a dominat

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king's daughter and
ne.—N. Y. Evening

the turbulent Marga-
lity.—N. Y. Times.

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IN CONCERT

A very wonderful woman with one of the most beautiful soprano voices in existence today.

—Chicago Evening American.

Rosa Ponselle's artistry wins.

—Newark Star Eagle.

Connoisseurs of the voice, vocal teachers, students and average concert goers were alike thrilled by the numbers which Rosa Ponselle offered.

—Columbus Dispatch.

Convinced her audience last night that she is really great.

—Memphis Press.

The peer of any artist we have recently heard.

—Cleveland Press.

Leading Dramatic Soprano of this generation.

—Columbus Dispatch.

The greatest singer of the season was heard when Rosa Ponselle made her appearance in recital last night.

—Birmingham Age-Herald.

Ponselle given ovation. Recaptures music lovers.

—Charlotte Observer.

A dramatic soprano unsurpassed in this day.

—Waterbury Democrat.

Sang with consummate art, fully measuring up to the glowing reputation which the critics have given her wherever she has sung.

—Roanoke World-News.

The large audience surrendered unconditionally to her charms of voice and personality.

—Evansville Courier.

The wide vocal range and opulent coloring of tone she is gifted with made a deep impression with her audience.

—Detroit Free Press.

KNABE PIANO

As
Rachel
in
"La Juive"



Only a singer of extraordinary ability could have sung the difficult recitatives as she did.—N. Y. Herald.

Rosa Ponselle as Rachel gave new expression of her art. Her clear, beautiful voice blended beautifully with Caruso's.—Philadelphia Record.

As
Santuzza
in
"Cavalleria
Rusticana"



There was the luscious voice of Rosa Ponselle to sing Santuzza. She was a dramatic fury, a Sicilian girl whose warm temperament had vocal splendor.—N. Y. Evening Mail.

Rosa Ponselle, as Santuzza, gathered many honors by her dramatic singing and by her acting.—N. Y. World.

As
Elizabeth
in
"Don
Carlos"



Rosa Ponselle again sang the part of Elizabeth with a glorious voice.—N. Y. Evening Post.

Admirable was Miss Ponselle, whom the role of Elizabeth fitted to perfection both dramatically and vocally.—N. Y. World.

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

INDIVIDUALISM IN TEACHING

The Gradual Elimination of Stereotyped Method, and the Substitution of Personality in Presentation

When groups of educators meet in conference the general topic for discussion seems to be: "What change has taken place in teaching since we last met." This may appear to some a vacillating policy, but it is quite the contrary. There is every effort being made to improve the teaching of all subjects, and perhaps this reaction is as strongly marked in music as it is in any other subject in the curriculum.

We have frequently referred to the history of school music, indicating that many epochs during which certain definite changes of policy took place. Perhaps the most important epoch in school music is the present. During the past five years there has been a very strong inclination on the part of educators to discredit that formalism in teaching which brought elementary school music almost to the point of collegiate requirement. Enthusiastic leaders, perhaps, went too far in their effort to bring into the lives of children all that they felt childhood should know. Their faults were the result of over-zealousness, not of ignorance.

THE IMPENDING CHANGES.

A transition period in method frequently precipitates violent controversy. There are those on one hand who do not like to give up ancient standards. They claim that their results were so satisfactory under the old scheme that there is no real necessity for change. The leaders of the revolutionary movement are quite as insistent that the results obtained under the old system by no means justify its being retained. And so the argument "pendulums" itself first one way and then the other. The most radical suggestion made in recent years is toward the practical elimination of all theoretical work in music. The educator who thinks only in terms of the present day, contributes very little to the

development of a nation. It is the educator who tries to see what the result of training will be twenty-five years after the child leaves school who is a success.

If every one could read music, would the world be any better off? Music to many people is a sweet sedative, and they consider it the real function of music.

A survey of the effect of music teaching in the schools might prove that within a very short time after pupils graduate they do practically no music whatsoever, depending largely upon the great field of entertainers to give them whatever they may know concerning music. We have no doubt that if such a condition were true it would be largely due to the stereotyped and uninteresting teaching which has gone on in our schools for many years, primarily to show what the final decision will be, whether music appreciation will take the place of the graded course of study, or whether singing will be the dominant motive, and added to it as much of the technical work as is absolutely necessary for a clear understanding of the printed page. The majority of people learn to read music in a peculiar way. It is largely through the ear, aided by a certain amount of eye training which makes it possible to judge distances on the staff, particularly when the ear is aided by an accompaniment. Some people are successful in this method. A great many are failures, but failures, strange to say, get as much enjoyment out of music as the successes, frequently a great deal more.

THE ORTHODOX LEGION.

In spite of a more rational interpretation of teaching and a more careful study of the actual needs of children, there is still a vast army of unbending legionaries who cannot break away from a stupid formalism, not only in teaching, but also in everything that they do. They are so unreasonable that their whole mental attitude becomes tainted by their insistence, and frequently they cannot even recognize the truth. They are blinded by the antiquated notion that to teach such exercises as the following

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insures the fact that music is being taught. This is not the case. It teaches nothing more than a vocal response to numbers, which never was and never will be teaching music to children. An insistence on this doctrine is educational viciousness and pedagogic perversion. There is a time in all school work when drill on such items as intervals, rhythmic form, and tonal problems is absolutely necessary, but it must never be made the basis of instruction. It is added to instruction when necessary. There is no virtue in complaining, but we feel it a stern duty to raise our voices in protest against this rigid compulsion which has as false an end as it had a false beginning.

HOW THE TEACHER MAY DEVELOP INDIVIDUALISM.

Material and method are frequently confused. Any method is a good method if it works—that is, if the result is obtained. But all material is not good material. Melody and literature are hand maidens, and music, as far as the child is concerned, is vitalized through the use of his singing voice. Instrumental music is an entirely different consideration, and a study of instrumental music is largely important to the child who desires to become proficient on some instrument. Any well organized courses in appreciation of music can bring to the child's attention anything and everything that is necessary for him to know regarding the general character and structure of instrumental music. He need not be concerned with the full technic of the subject.

To develop individualism it is necessary for the class teacher to become proficient not only in sight reading, but also in any branch of music which has to do with real listening. To teach a song properly it is fair to assume that the teacher should know how to sing—at least she must know the fundamentals of tone production. In addition it is necessary that she become thoroughly familiar with the song itself. If these two factors are present there is no reason why vocal mediocrity cannot be as successful, or even more so, than the highly trained soloist. Class teachers are trained to develop individualism in themselves as well as in the children, and if this is true regarding other school subjects, it is equally true regarding music. Every effort is being made in normal schools throughout the country to try to make teachers feel the importance of doing the right thing by themselves as well as the children, and the first step in the proper direction was the introduction of melody writing into the course. Melody writing is not necessarily a technical branch of music. It is merely to give the teacher the power to



RUTH KLUG,

American pianist, who gave a recital at Leipsic on January 12 before an audience that was well impressed with her playing. A number of ladies on a visit from Vienna thought so well of Miss Klug's concert that they extended an invitation to her to appear in that city on March 4, under the auspices of the American Women's Association. Incidentally this afforded Miss Klug an opportunity to appear with an orchestra, for on that occasion she played with the famous Vienna Women's Symphony Orchestra.

express herself through sound as well as through spoken language. Children frequently express themselves more effectively in the home than they do in school. The fact that so many of them are grouped together in class compels a restraint which is not noticeable in the home, and it is an unfortunate fact that we have built our school curriculums largely around that restraint, rather than the expression which can come as a result of freedom in the home.

With each succeeding year we believe that the course of study in music will be more and more simplified, until music shall have been developed along the lines of natural response, rather than technical proficiency.

More Engagements of Klibansky Pupils

Ruth Percy has been re-engaged as soloist at the Clinton Avenue Congregational Church, Brooklyn. Dorothy Hobbie is engaged as substitute at the Washington Heights Baptist Church and at the Hillside Presbyterian Church, Orange, N. J. Katherine Rice made a successful concert appearance with the Ladies' Music Club, Tacoma, Wash., January 24. Lottice Howell was secured for a concert at the Vanderbilt Theater, March 7, and Alveda Lofgren for a concert in Fort Washington, February 28. Juliet Velly gave two musicales, on February 5 and 19, and also appeared at the Times Square Theater, February 19, when her singing of French chansons was much applauded. Hope Loder was engaged for a concert in Springfield, Mass., February 24; Sara Lee for a concert in Plainfield, N. J., February 21, and Elsie Duffield as substitute at the First Reformed Church, Brooklyn.

At the last of Mr. Klibansky's studio musicales Sara Lee and Jane Rand sang. February 17, at a recital at the Y. M. C. A., Elsie Duffield, Dorothy Claassen, Dorothy Hobbie, Grace Marcella Liddane, Lottice Howell and Katherine Smith appeared.

Mr. Klibansky's pupils gave the following recitals: February 24, at 212 West Fifty-ninth street; February 28, at the Y. M. C. A., the Bronx; March 3, at the auditorium, East Side Y. M. C. A., and March 6, at the Institute of Applied Music. March 9 they will give a recital at Port Washington, L. I.

Dilling Plays at the White House

Mildred Dilling, harpist; Povla Frijs, soprano, and Frank Bibb, accompanist, were the artists at the musicale on Thursday evening, February 16, at the White House, Washington, following the dinner the President and Mrs. Harding gave to the Speaker of the House and Mrs. Gillett.

The Evening Star stated that the affair was second in elegance and beauty to no state function ever given in the mansion, and marked the first lady of the land as one of the most competent and artistic mistresses the White House has ever had.

Among the guests were: Speaker of the House and Mrs. Gillett, Senator Brandegee, Senator and Mrs. Poindexter, Senator James Wadsworth, Jr., Senator and Mrs. Frelinghuysen, Representative and Mrs. Mann, Representative and Mrs. Nicholas Longworth, Dr. and Mrs. Nicholas Murray Butler, Mrs. Marshall Field, Under Secretary of State and Mrs. Fletcher, Loran Harlan, Mrs. E. H. Harriman, General Pershing, Mr. and Mrs. Robert Lansing, Mr. and Mrs. Harold I. Pratt, Mr. and Mrs. John I. Pratt, Mr. and Mrs. Ogden M. Reid, Mr. and Mrs. John D. Rockefeller, Jr., Ruth Twombly and Mrs. George Vanderbilt.

Morrill Artists Busy

Eugénie Besnier, artist pupil of Laura E. Morrill, includes among her recent concert engagements appearances in Tarrytown, Ossining, Poughkeepsie, Peekskill and Newburgh. Lillian Crosman, soprano, another Morrill artist, has been appearing in the Middle West for six weeks. March 20 will find her singing in Chicago. Ethel Franes met with success when she sang recently in Paris, and Gladys Hart is scoring on tour in the South with the "Irene" company. Florence Ganggle is soloist at the Broadway Tabernacle.



DAI BUELL

"One of the most individual and interesting of American Pianists."—Henry T. Finck, in *N. Y. Evening Post*, Nov. 9, 1921.

THINGS SHE HAS DONE

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LEO BERDICHEVSKY

SOLE ACCOMPANIST

CHALIAPINE'S AMERICAN TOUR

PRESS COMMENTS:

Leo Berdichevsky raised his lowly role of accompanist to a dignity which has not been achieved here this season by any other, except Gabrilowitch, who played accompaniments for Clara Clemens a month or so ago. He made the piano's tones a complement of the singer's voice, as should be done but so seldom is.—*The Detroit News*, Dec. 21, 1921.

Leo Berdichevsky again accompanied with musicianly skill.—*New York Globe*, Jan. 18, 1922.

Finely sensitive accompanist, Berdichevsky.—*Philadelphia Public Ledger*, Feb. 2, 1922.

ACCOMPANIST AND COACH

STUDIO: 620 West 115 Street, New York

Phone, 3800 Morningside

WHERE THEY ARE TO BE

From March 9 to March 23

- Arden, Cecil:**
Ridgewood, N. J., March 9.
Memphis, Tenn., March 21.
Huntsville, Ala., March 23.
- Barber, Lyell:**
Westfield, N. J., March 14.
Reading, Pa., March 16.
Ithaca, N. Y., March 17.
- Baroni Concert Company:**
Oklahoma City, Okla., Mar. 9.
Tulsa, Okla., March 11.
Ft. Worth, Tex., March 13-14.
Dallas, Tex., March 16.
Houston, Tex., March 17-18.
San Antonio, Tex., Mar. 20-21.
El Paso, Tex., March 23.
- Beiler, "Miss Bobby":**
Atlanta, Ga., March 9.
Jacksonville, Fla., March 11.
- Biffin, Mary:**
Monticello, N. Y., March 11.
Liberty, N. Y., March 13.
- Borisoff, Josef:**
Wilkes-Barre, Pa., March 12.
- Braslau, Sophie:**
San Francisco, Cal., March 12.
Oakland, Cal., March 13.
Stockton, Cal., March 14.
- Breskin, Elias:**
Albuquerque, N. M., Mar. 20.
- Bryars, Mildred:**
Newark, N. J., March 11.
- Burke, Tom:**
Houston, Tex., March 13.
Washington, D. C., March 17.
- Calvé, Emma:**
Detroit, Mich., March 16.
- Crosby, Phoebe:**
Newark, N. J., March 10.
- D'Alvarez, Marguerite:**
Brooklyn, N. Y., March 11.
Westfield, N. J., March 14.
Reading, Pa., March 16.
Ithaca, N. Y., March 17.
- Dux, Claire:**
Detroit, Mich., March 9-10.
Ann Arbor, Mich., March 14.
- Fanning, Cecil:**
Tucson, Ariz., March 9.
Hanford, Cal., March 14.
Santa Rosa, Cal., March 16.
- Flonzaley, Quartet:**
Boston, Mass., March 9.
Dobbs Ferry, N. Y., March 10.
- Philadelphia, Pa., March 12.**
Washington, D. C., March 13.
Delaware, Ohio, March 15.
Godfrey, Ill., March 17.
St. Louis, Mo., March 18.
Wichita, Kan., March 20.
Leavenworth, Kan., Mar. 21.
Lawrence, Kan., March 22.
Winfield, Kan., March 23.
- Gabrilowitsch, Ossip:**
Chicago, Ill., March 12.
- Gerhardt, Elena:**
London, England, March 21.
- Gill, Virginia:**
Abingdon, Pa., March 15.
- Godowsky, Leopold:**
Victoria, B. C., March 10.
Bellingham, Wash., March 13.
Everett, Wash., March 14.
Portland, Ore., March 15.
Aberdeen, Wash., March 16.
San Francisco, Cal., Mar. 19.
- Grattan, Bernadine:**
Tarrytown, N. Y., March 11.
- Hackett, Arthur:**
Boston, Mass., March 12.
Westerly, R. I., March 13.
- Harvard, Sue:**
Chicago, Ill., March 19.
- Heifetz, Jascha:**
Wheeling, W. Va., March 9.
Columbus, Ohio, March 10.
Topeka, Kans., March 13.
Kansas City, Mo., March 14.
- Hess, Hans:**
Davenport, Ia., March 19.
Waterloo, Ia., March 20.
Rock Island, Ill., March 21.
- Hess, Myra:**
Minneapolis, Minn., Mar. 12.
Winnipeg, Can., March 13.
Chicago, Ill., March 15.
- Huberman, Bronislaw:**
Ann Arbor, Mich., March 14.
- Jollif, Norman:**
Newark, N. J., March 10.
- Karle, Theo:**
Gallion, Ohio, March 9.
Dayton, Ohio, March 13.
Youngstown, Ohio, March 14.
Minneapolis, Minn., March 21.
- Kindler, Hans:**
Costeville, Pa., March 10.
- Koneeny, Josef:**
Golden, Colo., March 10.
Boulder, Colo., March 13.
Brighton, Colo., March 14.
Loveland, Colo., March 15.
Fort Collins, Colo., March 16.
Greeley, Colo., March 20.
Cheyenne, Wyo., March 21.
- Lapps, Ulysses:**
Boston, Mass., March 19.
- Lawson, Franceska Kaspar:**
Davidson, N. C., March 17.
- Lennox, Elizabeth:**
Benton Harbor, Mich., March 14.
- Letz Quartet:**
Boston, Mass., March 9-10.
Andover, Mass., March 11.
New London, Conn., March 13.
Springfield, Mass., March 14.
Rochester, N. Y., March 15.
- Lewis, Goldina De Wolf:**
Jersey City, N. J., March 13.
- Lhevinne, Josef:**
Minneapolis, Minn., Mar. 9-10.
Ogontz School, Pa., March 15.
- Macmillan, Francis:**
Baltimore, Md., March 17.
Cleveland, Ohio, March 23.
- Maier, Guy:**
Montgomery, Ala., March 9.
New Orleans, La., March 11.
Charleston, S. C., March 15.
Rock Hill, S. C., March 17.
Hendersonville, N. C., March 18.
- Menth, Herman:**
Ridgewood, N. J., March 9.
Canton, Ohio, March 22.
- Milligan, Harold:**
Poughkeepsie, N. Y., Mar. 8.
Brazil, Ind., March 14.
Pittsburgh, Pa., March 16.
- Miura, Tamaki:**
Edmonton, Can., March 9-11.
Saskatoon, Can., March 13-15.
Regina, Can., March 16-18.
- Nevin, Olive:**
Poughkeepsie, N. Y., Mar. 8.
Brazil, Ind., March 14.
Pittsburgh, Pa., March 16.
- Neely, Elly:**
Chattanooga, Tenn., March 9.
- Pattison, Lee:**
Montgomery, Ala., March 9.
New Orleans, La., March 11.
Charleston, S. C., March 15.
Rock Hill, N. C., March 17.
- Peegé, Charlotte:**
Jacksonville, Fla., March 10.
Tampa, Fla., March 13.
Charleston, S. C., March 16.
Savannah, Ga., March 18.
Columbia, S. C., March 21.
Richmond, Va., March 23.
- Powell, John:**
Providence, R. I., March 13.
- Prihoda, Vasa:**
Tacoma, Wash., March 9.
Spokane, Wash., March 13.
Missoula, Mont., March 15.
- Raisa, Rosa:**
Ann Arbor, Mich., March 14.
- Reuter, Rudolph:**
Chicago, Ill., March 15.
- Riegger, Neira:**
Jersey City, N. J., March 13.
- Rimini, Giacomo:**
Ann Arbor, Mich., March 14.
- Roberts, Emma:**
Troy, N. Y., March 9.
- Rogers, Francis:**
Elizabeth, N. J., March 9.
- Schumann-Heink, Mme.:**
Memphis, Tenn., March 10.
Terre Haute, Ind., March 23.
- Rose, Maximilian:**
Monticello, N. Y., March 11.
Liberty, N. Y., March 13.
- Simmons, William:**
Decatur, Ill., March 20.
Greencastle, Ind., March 21.
Piqua, Ohio, March 22.
Marion, Ohio, March 23.
- Stanley, Helen:**
Boston, Mass., March 12.
- Storr, Lionel:**
Jersey City, N. J., March 13.
- Stracciari, Riccardo:**
New Castle, Pa., March 16.
- Swinford, Jerome:**
Philadelphia, Pa., March 15.
- Whitehill, Clarence:**
Boston, Mass., March 12.

All the jolly chase is here
With hawk, and horse, and hunting-spear!
Hounds are in their couples yelling,
Hawks are whistling, horns are knelling,
Merrily, merrily, mingle they,
"Waken, lords and ladies gay."

Waken, lords and ladies gay,
The mist has left the mountain gray,
Springlets in the dawn are steaming,
Diamonds on the brake are gleaming;
And foresters have busy been,
To track the buck in thickets green;
Now we come to chant our lay,
"Waken, lords and ladies gay."

Waken, lords and ladies gay,
To the green-wood haste away;
We can show you where he lies,
Fleet of foot, and tall of size;
We can show the marks he made
When, 'gainst the oak his antlers fray'd;
You shall see him brought to bay,
"Waken, lords and ladies gay."

Louder, louder chant the lay,
Waken, lords and ladies gay!
Tell them youth, and mirth, and glee,
Run a course as well as we;
Time, stern huntsman! who can baulk,
Staunch as hound, and fleet as hawk:
Think of this, and rise with day,
Gentle lords and ladies gay.

The Chorus, under the direction of Mr. Clippinger, has attained an enviable reputation. It is built up entirely from employees of Swift & Company and its services are much in demand. It has just announced a concert, with Tito Schipa as soloist.

Cadman Likes "The Perfect Modernist"

To the MUSICAL COURIER:
I have been interested and fascinated with the articles by Frank Patterson appearing lately in your magazine and have not missed a word of them since they started. His analysis of the modern harmonic scheme was a revelation, and I feel sure will be of incalculable benefit to the composer and student. They are clear and lucid. The article (at least the first one) relative to the American idiom now appearing in the MUSICAL COURIER, contains a world of truth, and I sincerely subscribe to Patterson's reasoning with regard to this much mooted subject. I think he has hit the nail on the head and with a forceful sincerity and breadth that carries conviction. Such articles improve the magazine and make of it more than a musical newspaper.

Wishing you continued success,
Cordially,
(Signed) CHARLES WAKEFIELD CADMAN.
Los Angeles, Cal., March 1, 1922.

WASHINGTON SOCIETY ENJOYS
FINE PERFORMANCE OF "SAMSON"

Local Organization Attracts Distinguished Gathering—De Cisneros, Zerola, Tittman and Shefferman in Chief Roles—Edouard Albion's Years of Work Show Worthy Results

Washington, D. C., March 1, 1922.—The Washington Opera Company gave an admirable performance of Saint-Saëns' "Samson and Delilah" on February 27, this being the first rendition of the famous work in the National Capital. Edouard Albion, founder and director of the association, deserves great credit for the manner in which he brought the opera out, particularly as he had to cope with many unusual difficulties, chief of which was the closing of the National Theater and the consequent necessity of giving the performance in the Central High School, which is not adapted to dramatic productions. The large chorus of one hundred voices, the orchestra of thirty-five players and several of the soloists in the minor roles were recruited from Washington talent. The chorus, drilled by Mr. Albion, was exceptionally fine. Charles Trowbridge Tittman a basso, distinguished himself in the roles of the satrap and the old Hebrew. Albert Shefferman, baritone, also revealed a superb organ in the small role of the first Philistine. New York was drawn on for the principal roles, Eleonora de Cisneros being the Delilah and Nicola Zerola the Samson. Mme. de Cisneros was an ideal in her part, both vocally and histrionically. She is the possessor of a magnificent organ and scored an artistic triumph. Her work showed that she is an artist who is always dependable. Zerola revealed a superb heroic tenor voice, just the voice for the role of Samson. H. E. Davenny was an excellent high priest, displaying a sympathetic voice and musical and histrionic intelligence. Arnold Volpe of New York conducted, and to his splendid musicianship, circumspection and skill in handling his forces was due in large measure the success of the presentation. He knew the score practically from memory and was able to focus his entire attention on the players and singers. Mr. Volpe revealed himself a conductor of the first rank. A warm word of praise is also due Enrica Clay Dillon, of the New York Metropolitan, for her superior work as stage director and coach.

The production was a notable event for Washington. The large auditorium was filled with a distinguished audience which included many ambassadors, senators, congressmen and prominent society people.

Edouard Albion's efforts in the interest of local opera are inspired by high ideals. His purpose is to establish in Washington a permanent opera association, to build an opera house and give a regular annual season of opera, as is done in New York and Chicago. To this end he has worked for several years with untiring zeal, and in this enterprise he has had an invaluable helpmate in Mrs. Albion. It is essentially a labor of love, as there is no possibility of profit in the undertaking. Mr. Albion is helping to make Washington a musical center of national importance.

A. M. A.

Swift Male Chorus Offers \$100 Prize

The second annual competition in music composition has just been announced by the male chorus of Swift & Company, Chicago. A prize of one hundred dollars (\$100) will be given for the best musical setting for Sir Walter Scott's "Hunting Song."

Conditions attached to the contest require that the composer be a resident of the United States and that the setting be for a chorus of men's voices, with piano accompaniment. It is requested that the compositions be kept within a rea-

sonable vocal compass. Parts may be doubled at pleasure. Entries should be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands on or before July 1, 1922. The award will be made August 1, 1922.

Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. Loose stamps should be enclosed for the return of MSS.

The composition receiving the prize becomes the property of the Swift & Company Male Chorus and will be produced by that organization during the season of 1922-23. All others will be returned to their authors within thirty days. The award will be made by a jury composed of Daniel Protheroe, Henry Purmort Eames and D. A. Clippinger. No member of the jury shall enter the competition.

The "Hunting Song" is especially adapted for a musical setting. It is reproduced herewith:

"HUNTING SONG"
By Sir Walter Scott

Waken, lords and ladies gay,
On the mountain dawns the day,

NEW
MANAGEMENT

MAX GEGNA

WILL TOUR NEXT SEASON
UNDER THE DIRECTION OF

CHAS. N. DRAKE
507 Fifth Ave., New York

77 CELLO
APPEARANCES
LAST YEAR



Photo by Edwin F. Townsend

—the greatest Italian operatic conductor in America recently said:

"JEANNETTE VREELAND"

has the most beautiful voice of any young American singer I have heard."

Should you wish to know more about this, telephone Walter Anderson, Bryant 1212, or write him at 1452 Broadway.

THE N. F. M. C. 1922 PRIZES

Here is a complete list of prizes for musical compositions offered this year by the National Federation of Music Clubs, as announced in the February number of the Federation's Official Bulletin:

CONDITIONS.

The conditions of the prize competition are as follows:

1. The competition is open to all American citizens, except the violin solo in which the Musicians' Club of Chicago announces its own conditions, which are that the prize is only offered to a native born American, preferably a woman.
2. All manuscripts shall be sent unsigned, marked with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used with the number of the class in which it is entered and the name and birthplace of the sender, date of citizenship, and stamps or money to cover the expense of returning manuscript.
3. All manuscripts must be in ink and clearly written, and the compositions submitted must not have been published, nor have received public performance.
4. All compositions entered shall have titles in English and vocal numbers must be in English.
5. All compositions must be submitted before December 15, 1922.
6. Prize winners of the National Federation of Music Clubs cannot enter two successive competitions.

The successful compositions of the competitions will be performed at the thirteenth biennial festival in Asheville, N. C., May or June, 1923.

CLASS I—LYRIC—DANCE—DRAMA.....\$1,000.00
Offered by the National Federation of Music Clubs
\$400.....Libretto
\$600.....Composition

Lyric.....Opera
(Chorus—aria—recitative—concerted numbers)
Dance.....Interpretative Ballet
(Pantomime—interpretative dances)
Drama.....Pageant
(Folk dances—historic groups)

An art work of high type re-integrating the Arts, not too pretentious in difficulty or number of performers required to prohibit its presentation in cities of 50,000 or even 25,000 or less, yet presenting American composition at its point of achievement.
Theme to be on "Development of Music in America."

SUGGESTIONS TO LIBRETTISTS.

PROLOGUE

Apollo and the Muses on Olympus—One-ness of the Arts—Music central idea in Education and Culture—Gradual eclipse of art life by material progress—inventions, commerce, wars, etc. Sorrow and Despair of Pan, the Joy God, and the banishment of the Spirit of Play.

Working out of story of music in America.

EPISODES

Indians—Pilgrims—Cavaliers—Colonial Days—Plantation Days—Pioneer Days (west), Development of Schools, Festivals, Artists, Composers, Oratorios, Operas.

EPILOGUE

America's future—Realization of the Re-integration of the Arts—Return to Earth of Pan and the Spirit of Play—The Muses find here Reincarnation—America the most Musical Nation on Earth. Libretto to be in hands of judges May 15, 1922.

Prize for Libretto announced June 15, 1922.
Completed composition in hands of judges December 15, 1922.
Prizes awarded February 1, 1923.
To be written for small orchestras of sixteen pieces with possible substitution of piano and organ in the absence of other instruments.

If prize is awarded, work to be presented at Biennial Festival in Asheville, North Carolina, May or June, 1923.

For further information, address Mrs. Edwin B. Garrigues, chairman, "American Composers' Committee," Room 201 Bellevue-Stratford, Philadelphia, Pennsylvania.

Special Committee—Mrs. Frances E. Clark and Mrs. Ella May Smith.
CLASS II—CHAMBER MUSIC.....\$500.00
Offered by Mrs. Frank A. Seiberling.

PRIZE ENSEMBLE

CHAMBER MUSIC

"A SICILIAN SPRING"

Poem by Cecil Fanning

A prize of Five Hundred Dollars is offered by Mrs. Frank A. Seiberling, former President and First Patron of the National Federation of Music Clubs, for the best composition written in compliance with the following special requirements, in addition to the general rules governing the awarding of prizes for American composers by the National Federation of Music Clubs.

REQUIREMENTS

1. Vocal parts shall be written for two voices, for lyric soprano and for mezzo soprano, or contralto.

2. In order to give some elasticity to the choice of the instruments used for diverse color effects, eleven instruments are named. In addition to the piano, six other instruments shall be used, choice left to the composer from the following list: violin, viola, violoncello, base-viol, flute, oboe, clarinet, bassoon, harp, horn.

3. The poem is divided into three parts, designated A, B, and C, for convenience. The composer may name the three divisions as he may wish.

4. The entire poem must be used, A and C being suggested as fitting for the mezzo, or contralto voice, B especially adapted to lyric soprano, though the second voice may be introduced in B.

5. While all the words must be included in the vocal part, it is not intended to limit the composition, as in a song and accompaniment.

Rather it is desired that the composer should express through the greater freedom of instrumentation without using the voices, the varying moods, and deep emotions portrayed in the poem, in prelude, interludes and finale.

To the end that a Chamber Music composition may result, fine in quality, large in proportion, beautiful in effects, and worthy to live.

(A)

The echo of the pastoral still sweeps
The air; the old year turns into the new;
The young moon threads the seams of raveled clouds,
And rain-soaked almond trees would blossom forth,
And timidly send out a few first blooms,
Which 'frighted scattered on the wind and scare
The birds, that flutter on the borderlands,
Impatient to return and nest anew . . .
And old Demeter, with her anguished breast
Yearning with unrequited mother-love,
Because the pale Persephone comes not,
Despairing, checks each budding bush and tree,
And sends the bees back to their winter stores.

Till on the hillside spring the daffodils
Beneath Persephone's advancing feet.
She throws her time-worn arms about her head,
Calling upon the angry waves and winds
To join their voices in her wild lament . . .
Unmindful of all sound or flight of days,
Blind to each sight except her falling tears,
She does not note the sturdy little bird
Lustily singing from a nearby thorn:

(B)

Where old Pergusa's waters boom
I saw an asphodel in bloom
Today! Today!

And when the dawn through Enna stirred
The voices of the nymphs were heard
At play! At play!

The fauns were dancing in the fields,
And Echo held their laughing peals
At bay! At bay!

While over all the pipes of Pan,
No longer heard by mortal man,
Made gay! Made gay!

Because the loveliest maid e'er seen
Comes singing down the hillside green,
Today! Today!

The daffodils of yellow gold,
To kiss her little feet make bold,
And play! And play!

The songbirds follow in her wake,
And carol sweetly for her sake
A lay! A lay!

Through terraced vines and groves comes she
Past many a golden orange tree,
This way! This way!

And all the lands her songs caress
Are filled with promised fruitfulness
And May! And May!

Look up and smile, her song draws near,
Persephone, the Spring, is here,
Today! Today!

(C)

Demeter lifts her haggard eyes to see
The sun ashine with constancy and warmth,
And all about her, like white fleecy clouds,
The almond blossoms shimmer, bending down
Their rosy hearts to lure the vagrant bees,
And through the valley comes a lovely maid:
"Persephone!" the ecstatic mother cries,
"Upstanding, flinging wide her two great arms
In them the daughter creeps, and as their lips
Make one in a long kiss the petals drop
A benediction on the happy pair."

FINALE.

NOTE.—The Sicilian Spring begins about the opening of Advent, four weeks preceding Christmas, and during this time the pipers come down from the mountains to the towns, wandering from house to house, playing pastoral melodies upon the pipes of Theocritus, and their crude, unadorned bagpipes. The poet has used the old story of Persephone, the Goddess of Spring, returning at the proper season to the arms of her mother, Demeter, Bounty. The legend relates that wherever Persephone steps the daffodil grows. The song of the bird, which occurs during the poem, has for refrain the constant repetition of the vowel "A," representing the oft repeated call of a bird.

CLASS III—A ONE ACT OPERA.....\$500
Offered by the Harmony Club of Ft. Worth, Texas, to honor Mrs. John F. Lyons, president of the National Federation of Music Clubs, in recognition of her seventeen years of service as its president, and to be called the "Lucile M. Lyons Prize."

No restrictions are placed upon this composition save that it must permit production on moderate scale. Prize not to be awarded unless the composition is worthy. If no work is found acceptable, the prize will hold over for 1925. If prize is awarded for 1923, effort will be made to produce it at the Biennial Festival at Asheville, N. C.

CLASS IV—WOMEN'S CHORUS.....\$200

The Matinee Musical Club of Philadelphia offers a prize of \$200 in competition open to American composers for a cantata for women's voices—three or four parts—with incidental solos for soprano, contralto, and baritone (tenor also if desired). The accompaniment shall be scored for piano, with violin, cello, and harp obligato. The cantata shall not exceed forty-five minutes, nor be less than thirty-five minutes.

This prize is given by the Matinee Musical Club in honor of the president, Mrs. Edwin B. Garrigues.

The cantata awarded the prize will be given a public presentation May, 1923, at the Biennial of the National Federation of Music Clubs in Asheville, N. C., by the Matinee Musical Club Chorus and assisting artists. This prize also assures the purchase from the publisher of at least one hundred and twenty-five copies.

CLASS V—CHORUS FOR CHILDREN'S UNCHANGED VOICES.....\$100

Offered by Mrs. Frances E. Clark
Junior Chorus of festival proportions for unchanged voices, twenty to thirty minutes in length. Solos, duets, or trios, and



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unison and chorus parts, two or three part. Poem to be by an American author, joyous and happy in character.

CLASS VI—VIOLIN SOLO. \$100
Offered by the Musicians' Club of Chicago, Ill.

The prize may only be awarded to a native born American, preferably a woman.

CLASS VII—ORGAN SOLO. \$100

Offered by the St. Cecilia Club, of Grand Rapids, Michigan, as a memorial to Mrs. Edwin F. Uhl, first president of the National Federation of Music Clubs.

CLASS VIII—VIOLONCELLO SOLO. \$100

Offered by the St. Cecilia Club of Grand Rapids, Michigan, as a memorial to Mrs. Charles B. Kelsey, president of the National Federation of Music Clubs.

CLASS IX—SONG. \$100

Offered by Mrs. J. R. Custer, of Chicago, Ill. Composition must be by a woman and a member of the National Federation of Music Clubs.

Several other prizes are in contemplation which will be announced very soon. All inquiries may be addressed to Mrs. Edwin B. Garriques, chairman of American Composers, 201 Bellevue-Stratford, Philadelphia, Pennsylvania.

Rosing to Aid Russian Famine Sufferers

George Bernard Shaw's approval counts for something among that class of Americans desiring an intellectual stimulus. One needs to dwell but little upon his merit as a critic of all forms of art, for they are too numerous and too well known. Therefore, an artist coming from foreign shores, comes endowed—whether a critical public is aware of it or not—with a stamp of distinction, with such as Mr. Shaw's approving interest in his career.

Just so did Rosing, the Russian tenor, arrive this past autumn, showing (according to the critics) in his achievements at each of the four metropolitan recitals that Mr. Shaw was again logical as well as discriminating in his judgment. Yet only by chance, months later, was his acquaintanceship with the famous satirist, and a letter from him, discovered by the interviewer.

"When I was a boy," wrote Mr. Shaw in part, "I used to sing like you, that is to say I did not bother about being a tenor or baritone or even a human being. I sang soprano or basso profundo, piccolo or drum or trumpet, just making the sort of noise the music wanted. When they asked me whether I did not think you a wonderful singer I told them I did not think you were a singer at all, you were a whole band."

Those who have heard Mr. Rosing will well understand why he is "a whole band." They know as well that he is indeed a human palette, upon which lie all the colors of life that in blending or refusing to blend, create unforgettable pictures. And again, he is the artist painting delicate multi-colored miniatures one moment and the next dashing things off with bold strokes in black and white. Rosing is without doubt a master colorist in tonal art. For all this is the way of Russia, and Rosing, as an individual, reflects faithfully that vast country of curious and interesting extremes.

"Do not think," said Rosing as we were discussing audiences and many other accessories of artists one day the past week, "that I am ever confounded by an audience's attitude? It is always divisional in its opinion. This, of course, is but natural. I have found here, as well as abroad, that people definitely like or dislike me as an artist; there is never any halfway in the criticisms I receive. And it pleases me tremendously, for oddly enough these very people who say distinctly they 'don't like that Rosing' or that 'he irritates them,' come back to hear me again! Do you know why?" He paused a moment, his deeply set eyes rather mocking, his strong appearing hands always restless. "It is because if I irritate them I stimulate their minds at the same time. I feed them—quite consciously, mind you—something beyond their mere emotions."

"Take a lecturer, for example. No matter how little you may coincide with his beliefs, if he has given you some one thought to take home and inject into the rut of your life, he has done you a good turn, and you can't forget it or him. All this time you may not be actually conscious of what he has done for you, but there is something which you feel. You have partaken, unknowingly, of an intellectual ambrosia!"

"I regret to have to believe that today is not the 'age of reason' among singers and musicians generally. Otherwise we should not have to pay the penalty of a surfeit of boredom listening to so many so-called artists, who, like acrobats, are exponents of the physical and material. And, to continue the simile, they have in common with these facile-muscled people, no meaning or depth to their lives and alas, no minds. Always they will successfully evade the divine spark. Forgive me if I appear as one very naive in this world, which at present is so glossed over by a superficial realism, if I say that I really believe one has to experience in one's own life the suffering and happiness truly to portray it to one's public. What finer examples in the world of art in music could there be than such great contemporaries as Chaliapin, Kreisler and Paderewski—three men who can talk with intelligence upon any subject, three individuals who, in considering deeply the serious problems of life, have enriched the world of art and life itself? Like Drinkwater's 'Lincoln,' they will some day belong 'with the ages.'"

"I used to think it strange that artists were not taken

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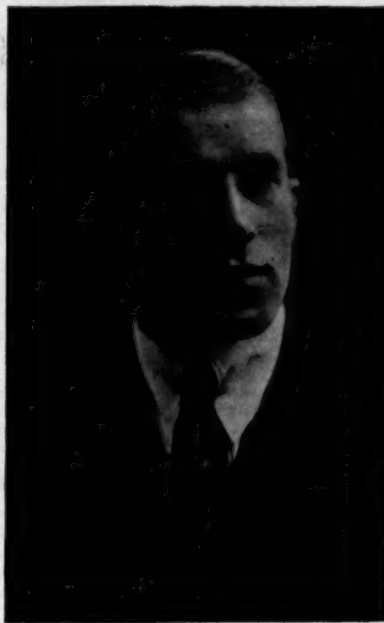
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seriously enough by big men in other walks of life, for almost without exception the attitude toward the artist is that which one would take toward an immensely amusing but rather fragile plaything. The idea of constantly being pampered as though I were some sort of a plaything enrages me. Then suddenly, one day, I understood. . . . It is because there are so few true artists and so many, many acrobats, all of these latter being deeply engrossed in the development of their muscles rather than their minds! Yes, they are rather amusing with their whimsies and poses!

"Musicians whose very existence is their own particular specialty, whether it be voice, violin or any other instrument, will never attain any noticeable or lasting niche in their work until they strenuously develop themselves mentally."

Mr. Rosing is a man in the early thirties, yet he conveys a feeling of understanding that is usually the complement of age. This "lingua simpatica" is perhaps the result of his years in Russia. There, as the son of a wealthy barrister, he regularly divided his time between Petrograd and his father's country estate, which in reality was more of an independent domain than an estate as understood in this country. For six months of the year he was directly in touch with the peasantry, living among them and seeing them in the most abject degrees and conditions of suffer-



ROISING.

ing, studying the very nature of their joys and sorrows subconsciously. The other six months his life in Petrograd brought him in contact with the circumstances of another extreme. He saw and lived amid the results of the wild profligacy of that period before the downfall of the late Czar and absorbed, too, this even less healthful atmosphere. Yet today Rosing is distinctly of his people, of the earth most earthy, but never creating the idea as an artist or an individual of the ordinary. He has absorbed so much, and has witnessed so much suffering among his people, who are compelled, as he says, "to live worse than animals," it but follows that his heart is with and a part of them.

To aid the famine-sufferers of Russia, Rosing will give a concert in Aeolian Hall tomorrow evening, March 10, under the auspices of the American Relief Administration, of which Secretary Herbert Hoover is the head. There will be no charge for seats, a unique feature for a benefit concert—tickets being forwarded upon receipt of a written application to Mr. Rosing's management, Antonia Sawyer, Inc., Aeolian Building. At present Mr. Rosing knows definitely of only two songs that he will sing the night of his next concert; they are songs of the Russian famine by Cui and Manikin-Nevstruev. After these the audience may demand any of the songs of Russia it desires to hear. During the concert Rosing will make an appeal in behalf of the American Relief Administration to help the work in relieving famine in Russia. Mrs. Claire Sheridan, the famous sculptress, will present to the person giving the largest contribution to the fund a bronze head of a child recently made by her.

A. S.

Brennan Pupil Heard

Norma Gradstein, a talented young pupil of Agnes Brennan, gave a piano recital at her teacher's studio, February 18. Her program comprised numbers by Mozart, Scarlatti, Beethoven, Chaminade, Barmotine, Grodsky, Scharwenka and Chopin. She has real musical ability and plays with taste, style and accuracy. She combines good technique with musical insight, and shows the result of fine training. Many friends were present and congratulated her and her teacher.

Philadelphians Give Ponselle an Ovation

For the second time this season Rosa Ponselle portrayed the unhappy Elizabeth in Verdi's "Don Carlos," this time with the Metropolitan Opera forces at the Academy of Music in Philadelphia. The Philadelphia Record said of Miss Ponselle's work: "Rosa Ponselle, whose gorgeous voice is heard here too infrequently, sang so magnificently that she was given a great ovation."

Malkin Recital March 13

Manfred Malkin's program for his second recital, Carnegie Hall, March 13, will be made up of all-Chopin numbers and promises to be extremely interesting.



ROCHESTER, N. Y.,

Acclaims Lada the Dancing Sensation of the Season.

ROCHESTER NEW YORK POST—January 25, 1922.

To those accustomed to a certain set form of dancing Lada last night proved to be a real surprise. There were times when it seemed as though the familiar melodies which formed the reason for her appearance had been originated for her dancing instead of otherwise. Her sincerity, youth and clear mental vision which permitted an expression of original and distinctly individual ideas brought to her audience a sense of satisfaction that is felt only occasionally.

ROCHESTER DEMOCRAT AND CHRONICLE—January 25, 1922.

Lada was a worker in miniature. Her numbers were delicate vignettes, and as such were done with exquisite grace and expression. They were delightfully rhythmic, dainty and softly shaded by superbly graceful and flowing movements.

ROCHESTER TIMES UNION—By A. J. Warner, January 25, 1922.

Lada comes bringing rare gifts. One hears much nowadays about the new color organ—which creates visible "music" in colors—Lada is the very spirit of music in motion. She is the perfection of grace and her dancing arouses a reaction similar to that of beautiful sounds. Lada's performance is radiant with a charm and freshness, so ineluctable that her impeccable technique and finished "phrasing" are lost sight of in the harmony of her various creations.

ROCHESTER HERALD—January 25, 1922.

In Kreisler's arrangement of Chaminade's "Serenade Espagnole" she seemed truly to be interpreting the music. As in most of her numbers, she made it seem as though the music had been written for the dance, rather than the dance set to the music. In "Country Gardens," set to music by Percy Grainger, she seemed to have captured the spirit of sunshine and fresh air of some dewy summer morning. She is a pantomimist as well as a dancer of unusual powers.

Information

Regarding Routes, Terms, etc.,
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REVIEWS AND NEW MUSIC

(Carl Fischer, New York, Boston, Chicago)

SIX SONGS

By O. G. Sonneck

It is often illuminating to know something of the personal career of a composer; that is why the present writer delves into obtainable compendiums, and briefly names anything of interest in composers' lives. Of Sonneck, the present generation knows that he is vice-president of the G. Schirmer Company, whereas some of us older folks think of him as head of the music division, Library of Congress, Washington, D. C., where he was from 1902 to 1917, when he resigned to join the Schirmer firm. He founded "The Music Quarterly" in 1915, represented this government in the international congresses of music in London and Rome, 1911, and is the author of several books, in both German and English (he had a German university education). He has composed a song-cycle, songs to Poe's poems, etc., and this collection of six songs shows him as poet as well as composer, for he wrote the original German text of the first song "Liebeserfüllung." Von Liliencron wrote the second, "Tod in Aehren" ("The Dying Soldier"), and the remaining four are by Theodor Storm. All the songs have English versions by

Dr. Theodore Baker, and all are dedicated to the baritone, Louis Graveure. They are full of "modernistic" music although apparently composed some years ago.

The entire first page of "Love Triumphant," for instance, has quarter-note chords of sevenths and ninths in the accompaniment, picturing lowering skies and sadness. A change occurs, however, when the lover echoes his happiness, saying "were he a king he would pardon all law-breakers"; he dances, sings silly nonsense, and all because of "her." "The Dying Soldier" is a highly descriptive song, full of sorrow, his final farewell to the fields and flowers he loved.... It is in narrative style, with the more amazing chords. "The Nightingale" is a song for one who knows that Northern Europe singer of the night; even the Rosenthal park in Leipzig, and the Tiergarten in Berlin, in May-nights, was full of nightingales; many times and oft have Americans frequented this park, preferably in couples, to hear what nightingales sound like when lovers kiss.... What the nightingale's song did to the fair maid of the song is told. "July" pictures midsummer, in lullaby music, quite the simplest and most melodious of all six songs; it is a warm and tender song. "To Her I Lost" is indeed a mournful ditty, picturing nature and the world, going about everything just as if she had not died, and left him to mourn her for aye... Save young and loving hearts from such misery; so let us pray!

"Midsummer Day" is a good example of German humor, telling of the farm, the stilled mill wheel, the warm noonday glow, the bees on drowsy wing, the miller snoring, his men likewise (midday siesta):

His wakeful daughter, overjoyed,
Laughs in her sleeve, while slyly, lightly,
Her wooden clogs she lays aside.
She steals to wake the miller ladie,
Who hardly trusts his sleepy eyes:
"Come kiss me now; I know you love me!
But softly, softly, what a noise!
Not so loud!
Not so loud!
Not so loud!"

Good-humored sounding music, with spirit, then slow waltz-effect, with suggestion of the snorer's noise, in bass of accompaniment, playful and arch, the daughter, that vamp, gets after the miller-boy; the bass snores keep up to the end, and all's well!

(G. Schirmer, Inc., New York)

"BRITISH FOLK MUSIC SETTINGS" (for Voice)

By Percy Aldridge Grainger

"British Waterside" and "The Pretty Maid Milkin' Her Cow" are two new songs by that Australian-born pianist, composer, saxophone-player in Uncle Sam's army during the war, and as good an American as lives. His career has been most unusual, beginning with study under his mother, then later with Kwast and Busoni; chosen by Grieg to play that composer's piano concerto at the Leeds England, Festival of 1907; considered eccentric by some, and as original by others, in his unique printed indications of interpretation, combination of instruments, titles of works, etc. Witness "Molly on the Shore," "The Gum-suckers' March," music marked "3 some," etc. He believes in the use of primitive instruments and music, and has made many transcriptions of English and Irish folk tunes, for piano, orchestra, voice, etc.

"British Waterside," or "The Jolly Sailor," as sung by Samuel Stokes, August, 1906, at Nottinghamshire, England, was "collected" (does Grainger mean written down?) "and set for voice and piano on September 22, 1920, New York City, Yule-gift to mother," so reads the superscription, although both songs are "lovingly and reverently dedicated to the memory of Edward Grieg." It is evident that whatever Percy Grainger does is worthy of attention; certain it is that these are very unique songs.

The first tells of the sailor who walked along, a-hummin' this ditty, and overheard a fair maid who was singing a song complimentary to the English sailor, with his neat



JOHN FINNEGAN,

tenor, who sang "Love Sends a Little Gift of Roses," by John Openshaw, at the ninth concert of the Glee Club of the Friendly Sons of St. Patrick, February 27. The number was roundly applauded.

clothes and shiny white teeth. It runs along rollickingly, with quaint dialect, "England" pronounced to rhyme with "finger-land," "squires" with "Her-ey-errs" ("skee-wyers"). Almost the entire song is based on the chord of E major, dominant in A, is marked three sharps, and ends on the E chord. Surely very unconventional!

"The Pretty Maid Milkin' Her Cow" was sung on a similar festive occasion, by George Leaning, of Barton-on-Humber, at Brigg, Lincolnshire, England, August 3-4 it must have been an all-night party?) This is a suave, smoothly-flowing song, of most curious harmonies, and melody which defies one to whistle, so abrupt are the changes from major to minor:

She sang with a voice so melodious,
Which made me scarce able to go,
For my heart it was e'en smothered with sorrow,
By the pretty maid milkin' her cow.

Curious Englishman, that a maid milkin' should bring him sorrow! Why not help on t'other side, and "get acquainted"? Some of the unusual indications of interpretation in this Grainger music are in these songs, such as "louden," "don't drag," "linger very slightly," "soften," "liltily," "suddenly," "soften and slacken," "broad and rich," "smoothly pattering," all of which are quoted as showing something of this man's mental make-up. But why indicate in English? What about other non-English-speaking nations, who would like this music, but cannot understand these markings? Robert Schumann followed the same path in all his music, marking it in German, and all this had to be translated into other tongues, when printed in England, France and Italy. Why not use the universal language of music, and mark "crescendo," "strepitoso," "ritardando," etc. Numerous music-clubs scattered throughout the world, will find these Grainger works full of local color, characteristic. They are to be had for high and for low voice, with neat blue-white-red imprint on the title-page.

Mr. and Mrs. MacArthur Entertain

On February 28, Mr. and Mrs. John R. MacArthur gave a reception in honor of Mr. and Mrs. Paolo Gallico, the guests including many persons prominent in the musical and social circles. During the evening an interesting and wholly delightful program was rendered by Arthur Hadley, cellist, assisted at the piano by his brother, Henry Hadley, the well known American composer. Selections from the latter's "Ballet of the Flowers" and "The Prayer," dedicated to Cardinal Mercier, were among the numbers.

On February 27, Arthur Hadley, assisted first by his brother and then by Mrs. MacArthur, rendered a program for the French Club at the Hotel Buckingham.

Turner Issues Attractive Route Book

For the fifteenth consecutive year, H. Godfrey Turner, the New York manager, has issued his route book for next season. This attractive little booklet, bearing the memorable silhouette of the late Maud Powell, is being issued among his friends in the profession.

MacDowell Club Honors the Mengelbergs

The MacDowell Club of New York City gave a reception last Saturday afternoon, March 4, to Mr. and Mrs. Mengelberg, and a large number of musical persons were on hand to do honor to the noted conductor and his wife.

Missouri, Not Massachusetts

Inadvertently there appeared in the MUSICAL COURIER of February 9 an item which should have been accredited to Springfield, Mo., instead of Springfield, Mass.

Another Educational Alliance Concert

In the Strauss Auditorium of the Educational Alliance, 197 East Broadway, a concert arranged by Frank La Forge will be given on Sunday evening, March 12, at eight o'clock.

Herbert F. Peyser

Music Critic
of International Repute



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In The March Issue

8 pages of interesting reviews (concert and opera) by Herbert F. Peyser; Leo Ornstein on "Modern Principles of Piano Technique," and 53 other instructive and valuable features, including 16 pages of worth-while music. Get a copy now from your music dealer; or send dollar bill with this announcement, your name and address, and receive the next five issues of THE MUSICAL OBSERVER.

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CHARLES CARVER

Basso

New York Telegraph, March 9, 1921.

Voice of real musical quality, and his powers of interpretation are on a par with his vocal endowments.

San Francisco Bulletin, April 11, 1921.

It is a basso with the upward range, virile and with a charm of flexibility, not the monotonous, limited basso. He created a furor all his own.

Seattle Times, April 29, 1921.

Carver's powerful, resonant voice and his engaging personality won him an ovation.

SONG RECITAL

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MARCH 27th, 1922

At Three O'clock

PROGRAMME

- I.
 - Hear Me Ye Winds and Waves.....Handel
 - The Sea Hath Its Pearls.....Robert Franz
 - Born of a Pain Undying.....Robert Franz
 - Marie at the Lattice.....Robert Franz
- II.
 - Sapphic Ode.....Brahms
 - Verzagen.....Brahms
 - Ruhe meine Seele.....R. Strauss
 - Heimliche auforderung.....R. Strauss
- III.
 - In the Silent Night.....Rachmaninoff
 - The Lord is Risen.....Rachmaninoff
 - Des pas de Sabots.....Laparra
 - En passant par la Lorraine.....Old French
- IV.
 - Longing.....La Forge
 - A Heart Misled.....La Forge
 - Two Mexican Folksongs.....Arranged by La Forge



Photo by Apeda

FRANK LA FORGE

Composer-Pianist

N. Y. Tribune, Feb. 1, 1922.

"The perfect accompanist"

Halperson, N. Y. Staats-Zeitung, Feb. 1, 1922.

"The incomparable accompanist."

Max Smith, N. Y. American.

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Minette Hirst's Popularity on the Increase

Minette Hirst, composer and playwright, declares that she is as proud of her two "boys" (meaning her two pets, Yankee and Gigi) as she is of being a composer; or, rather, she says, she is proud of "the boys" and "grateful" for her gift of song.

This public spirited woman has forged her way to the point of being recognized among the foremost American composers, and all within the past four years. Although Minette Hirst started to write negro jingles at nine years of age, and short compositions for the piano at fourteen, she only began to put her words to musical settings four years ago. Last summer when in Europe Mrs. Hirst wrote a libretto for grand opera and her friends declare it to be "a most thrilling love story" of old Spain and Italy. Her songs are featured and sung by many great singers of opera and concerts, among whom are Geraldine Farrar, Giuseppe De Luca, Rafaela Diaz, Orville Harrold, Ellen Dalossy, Ida Geer Weller, Per Nielsen, Inez Wilson (an English society girl), and many other artists and society women of New York.

Minette Hirst prefers to be looked upon as a woman with an object in life rather than a woman identified with society alone, although she entertains extensively in her beautiful apartment at 375 Park avenue, New York, and, as "Cholly Knickerbocker" puts it, "Mrs. Hirst is one of the most charming hostesses in the metropolis, and her dinners and entertainments, to quote one patron, are 'gems.'"

A recent brilliant affair at Mrs. Hirst's apartment was the appearance of Georgette Leblanc-Maeterlinck in "An

of Dan Beddoe, has a contralto voice, brilliant and full, which she used authoritatively in the aria, "Farewell Ye Forests," by Tschaiowsky.

Schumann-Heink on Ether to Far Audiences

Thousands throughout the western states recently "listened in" as Mme. Schumann-Heink christened with songs the Stockton, Cal., Record's new radio station. Bubbling with happiness and radiating that wonderful personality which brings her so close to her audiences, the great contralto climbed two steep flights of stairs to the Record's new radiophone station, and was ready to sing and inaugurate the station the instant she arrived. She was escorted from her hotel by one of the officials of the wireless telephone company and her accompanist.

It was a few minutes before eight when the diva arrived. It had been announced in advance that she would sing between eight and a quarter after, so she was asked to wait until the time set so that none of the listeners at the other end of the ethereal waves would be late. At last the appointed time arrived. Mme. Schumann-Heink stepped up to the trumpet. First she sang James H. Roger's "At Parting." When the last notes of the beautifully rendered solo had died away, it was found that two minutes of the allotted time was still left, so the singer immediately volunteered to sing the favorite "Rosary." While singing this selection her picture was taken for the newspapers.

"Send me one of the pictures—maybe more than one?" requested the diva with enthusiasm. "And don't forget to send some of the papers." For although Mme. Schumann-Heink is used to plaudits from great audiences from one end of this country to the other, this is the first time she had sung through a radiophone, and she was interested in the new experience.

It came time for her to go. She was helped into her wraps and was on the way to her concert at the local auditorium with a "God bless you all" waved to the favored few who had seen and heard her sing into the radiophone.

In announcing the event, the following introduction went out broadcast over the country:

"Hello, hello, hello, all Western States. This is the Stockton Evening Record radio station of the Portable Wireless Telephone Company at Stockton, California, Radio 6FL. This is the opening radiophone concert of this concern, formerly the Oard Radio Laboratories. It is with especial pride and gratification that we are announcing Ernestine Schumann-Heink, one of the world's greatest singers, whose voice is known and loved by thousands the world over. Mme. Schumann-Heink has graciously consented to christen our new station with the opening number. Hello, all Western States. I take honor and gratification in presenting Mme. Schumann-Heink. One moment, please."

And then the great contralto, stepping forward, rendered the two selections that were heard by thousands of "listeners in" throughout the Western States, as the hundreds of letters and telegrams from various quarters that poured in the next day and the days following attested.

Another Verdi Club Affair

Clara Novello Davies, Marie Novello, Beatrice Maud, Mrs. Julian Edwards and Estelle Christie were guests of honor at the March 1 meeting of the Verdi Club (a Verdi program), Florence Foster Jenkins founder and president. The handsome Waldorf Apartments looked festive, with American and Italian flags, the Verdi Club banner, the floral decorations, the Caruso portrait on an easel, etc., and last but not least, the genial President Jenkins, radiant in a costume which no mere man can describe. The honor guests each said a few words, Miss Maud also reciting two poems, and Miss Christie acknowledging a gift commemorating her faithful work for the club of five years. Edna Moreland was also similarly remembered, and Hilda Spong and Norman Trevor were on the list of honor guests. The president spoke of this as the most successful season of the club, and Historian Edith R. Pearsons mentioned the Red Cross ball, which takes place March 22, named the opening dance of November 9, the musicales, the December 31 supper party, the Old Guard Clubhouse dance of January 18, the several teas, and the coming annual breakfast of May 3. All her words echoed the genuine regard felt for President Jenkins.

Josie Jones, dramatic soprano, showed her unusual quality as singer in arias from "Aida," "La Forza" and "La Traviata," with high tones of special power. As an encore she sang "Visi d'arte." Robert Leonhardt, baritone of the Metropolitan Opera Company, gave forth thrilling high notes of dramatic intensity in arias from "Un Ballo," "Otello" and "La Traviata," and both singers united in a duet from "Traviata." Bratines Raphael was an efficient accompanist, and the president and officers held a reception after the program, which was heard by an audience filling the salon and corridors.

Concerning Antonio Scotti's First Teacher

THE VANDERBILT HOTEL,

Thirty-fourth street, east of Park avenue,

New York, March 3, 1922.

To the Editor the Musical Courier,

437 Fifth avenue,

New York.

DEAR SIR:

Will you kindly correct a misstatement which I read in the book by S. Fucitto, "Caruso and the Art of Singing," in regard to my teacher.

Mr. Fucitto says that Vergine was my first teacher of singing. As a matter of fact, I never met Maestro Vergine in my life.

My first teacher was Signora Ester Paganini-Trifari, and afterwards I studied with Vincenzo Lombardi.

Many thanks.

Sincerely yours,

(Signed) A. SCOTTI.

Three Orchestral Dates in Five Days for Dux

Claire Dux gave Italian arias, lieder, and French and English songs on her program at the University of Minnesota at Minneapolis on February 28. On March 6 she made her fourth appearance of the season with the Chicago Symphony Orchestra, under Dr. Frederick Stock; she also sang with this organization in Milwaukee, presenting Mozart arias and songs by Weingartner, Humperdinck and Strauss. On March 9 and 10, Mlle. Dux will sing with the Detroit Symphony Orchestra, under Ossip Gabrilowitsch, at Detroit, making a total of three orchestral appearances within five days.

Berumen to Play at New York University

Ernesto Berumen, who scored a brilliant success in a piano recital at the New York University last season, again will appear at that institution on March 14, this time having the valuable assistance of Charles Carver, basso.

Mr. Berumen will be a soloist at a concert to be given at the Elks' Club House of New York on March 12, when the young pianist will appear in conjunction with the Duo-Art piano. Mr. Berumen's Aeolian Hall recital takes place Thursday afternoon, March 30.

Zanelli Back at Metropolitan

Renato Zanelli, South American baritone, just returned to New York from a concert tour in the West, was called upon at once to sing at the Metropolitan. Friday, February 24, he sang Tonio in "Pagliacci," and Saturday matinee, February 25, he took the role of Valentin in "Faust," scoring in two days very measurable successes.

Pietro A. Yon's Recital March 11

Pietro A. Yon, organist-composer, will be heard in an organ recital at Aeolian Hall on Saturday afternoon, March 11. He will play, besides his own "Hymn of Glory" (new), "Gesu Bambino" and "First Concert Study," also works by Liszt, Saint-Saëns, Bach, Bossi, Kramer, Remondi, Weaver and Schminke.



Photo by Marceau

MINETTE HIRST.

American composer and playwright, photographed with her two little mascots, Yankee and Gigi.

Hour of Music and Poetry." Mme. Leblanc was preceded by Nicolai Nicastro, cellist, in a program of Oriental music. Mme. Leblanc sang songs, the most important being "Dreams," Wagner; "La Steppe," Gretchaninoff, and "Le Mirroir," Ferrari; she also read many beautiful poems by French authors. Among those who attended were Mesdames John D. Ryan, William Lowe Rice, Lady Henry of London, John Aspegren, Daniel Hennessey, Ten Broeck Terhune, Albert Aiken, Baroness De Meyer, Stilson Hutchins, Walter Lewison, Lady Duveen, Daniel Bason, Patrick Francis Murphy, Joseph Knapp, Charles Scribner, Countess Janni, Mrs. M. Wertheim, and the Misses Wilson, Mills, Steele, Storr, Rice, Burnside, Perkins, Hall, and also Robert Keeling, Edmund J. Stone, William M. Sullivan, Berthold Neuer, Albert Brennan, George Morgan, Christian Hemmick, Reginald Barker, in addition to Giuseppe De Luca, Orville Harrold, Rafaela Diaz, Oliver Denton, Bamboshek, Roberto Moranzoni, Adamo Didur, Claudia Muzio and Ellen Dalossy.

Many new songs by this popular composer will be brought out in April, which doubtless will add to the fame of Minette Hirst as a poetess and musician of high rank.

Cincinnati Conservatory Orchestra Concert

The Cincinnati Conservatory of Music was the scene of an enthusiastic demonstration from an audience gathered on February 23 to hear the Conservatory Orchestra, under the direction of Pier Adolfo Tirindelli. There was an instant rapport that reflected itself in the brilliant playing of the orchestra. The Pergolesi concerto for strings was flowing and warm. Chalmers Clifton's "Interludio" is a fine bit of modern orchestral writing, full of power and beauty. The Schumann "Scotch" symphony was given a spirited reading, yet dignified withal. The three soloists who helped round out the artistic balance of the evening were Irene Gromme, pupil of Marcian Thalberg, who played the Schumann piano concerto in A minor. She is a pianist of marked individuality, possessing strength and technical fluency. Gladys Lyon, pupil of Haig Gudenian, played the violin concerto by Lalo, displaying finger fluency, a good flowing tone, and a fine sense of phrase. Lucy De Young, a pupil



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White Photo HERMA MENTH AT THE CAPITOL THEATER.

Showing the great Capitol Theater all ablaze with lights when Herma Menth, pianist, was soloist there for twenty-eight performances with the Capitol Orchestra of seventy-five musicians, Erno Rapee directing. Miss Menth's selections were the first and fourth movements of the E flat Liszt concerto. No tremendous was her success that it is reported the artist will have a return engagement soon.

Scriabin's Widow in Need

A letter received in New York from Emma Goldman—who, it will be recalled, is an aunt of David Hochstein, the splendid young American violinist who gave his life for his country in the World War—tells of the unfortunate condition of the family of the famous Russian composer, the late Alexander Scriabin. Here is an extract from Miss Goldman's letter:

The family now consists of five people. Mrs. Scriabin, the widow of the composer, her mother, eighty years old; Scriabin's

aunt who brought him up, and his two daughters, Ariane, sixteen years old and Marina, ten years old. The children are both gifted, the younger already shows remarkable talent for drawing. The entire family except the grandmother has had typhus. The family had permission to go to Belgium, but the mother is too ill to be moved.

The Soviet Government have been allowing them the academic pavok (ration), which is better than the ordinary allowance, but insufficient to sustain the family. Only the sickroom is heated, the Scriabins having lately received a small ration of wood from the Government. Mrs. Scriabin wants it known that the Soviet Government has done much for her and her family, that they were freely supplied with the best medical attention Russia affords; but they have been ill so long, are so enfeebled and in such distress that she would be glad to receive assistance from her husband's friends in America. She tells me her husband loved the American public and he felt that nowhere did his work meet with greater understanding.

The Soviet Government allows the family to live in the Scriabin home, which friends have organized into a museum and which contains his work room, his piano and many portraits painted by the famous Pasternak.

Miss Goldman suggests that contributions for the Scriabin family might be sent through the Lithuanian Consul, Yourgas Baltrouchaitis, Ministre Resident de la Mission Lithuane, Moscow, Russia, who will acknowledge them and personally convey them to Mrs. Scriabin.

Edwin Hughes in the South

Echoes of the exceptional success of Edwin Hughes' recent southern tour, which took him to Virginia, Tennessee and Georgia, may be found in the following press reviews:

Edwin Hughes, American pianist, appeared before a splendid audience of representative music lovers last night. This was the third and last of the course of concerts given by the Bristol Artists' Club. It must be said that the course this year has been a glorious hearing that the Bristol public has given the superb artists who have been here this year.

More dramatic, artistic and refined playing has seldom been heard than Mr. Hughes gave us last night. The program chosen by the pianist gave him opportunity to display his many superior qualities. Mr. Hughes has a clean cut, precise, brilliant technique, and the true bravura dash of the virtuoso. He also has a sweet, singing, and again a full, virile tone, into which he puts all kinds of shades and colors, all of which makes him a thoroughly satisfying artist. As an interpreter Mr. Hughes is soul-stirring, for he can be poetic, dramatic or romantic at will. The fantasia of Chopin, a tremendous tone poem, was given a wonderful performance by Mr. Hughes, which alone stamped him as one of the great ones of his profession.

Mention should also be made of the pianist's own transcription of the Strauss "Wiener Blut" waltz, which was played in a most brilliant fashion. Another of the many especially praiseworthy features of his playing is his use of the pedal. He pedals with his head and heart, thereby making the soul of the piano. In fact he is the scholar in everything he does, and the occasion of his recital stands out as one of the high-water marks of Bristol's musical doings.

Mr. Hughes was recalled many times after each group, and generously added three encores, brades repeating one of the program numbers.—Bristol, Tenn., Herald Courier, February 16, 1922.

A program of piano music which ranged from a Gluck-Sgambatti air to a concert arrangement of "Turkey in the Straw" was played by Edwin Hughes, who appeared last night at the Randolph-Macon

Woman's College, in a manner which won such enthusiastic applause as to recall the pianist time and again.

Mr. Hughes demonstrated a dazzling dexterity in the rhythms of a Czerny etude in B flat, following with a decided contrast in the poetic delicacy of his touch in the melody from "Orfeo" by Gluck. To round out the exposition of his technique he closed the first group with the "Perpetuum Mobile" by Weber, playing as an encore the ballet music from Schubert's "Rosamunde." The second group was made up entirely of Chopin compositions, all of which he interpreted in a lucid style.

Music of a more modern nature was found in the third group, particularly in the mood pictures by Fannie Dillon, "The Desert" and "Birds at Dawn," but it was the David Guion arrangement of



EDWIN HUGHES,
Pianist.

the old reel, "Turkey in the Straw," which won the most applause and caused the pianist to repeat the number.

To the prolonged applause which greeted Liszt's "Sonetto del Peirarca," No. 104, and Mr. Hughes's own "Concert Paraphrase on the 'Wiener Blut' Waltz of Strauss" at the end of the program, the pianist responded with Homer Grunn's "Zuni Indian Rain Dance" and a Chopin waltz.—Lynchburg, Va., News, February 14, 1922.

Edwin Hughes, the noted American pianist, played an interesting program in a delightful way to a very enthusiastic audience at the Lucy Cobb Institute, Thursday evening. Mr. Hughes has a clear, brilliant touch and his interpretations were excellent. He delves into the piano literature and brings forth selections that are not often played. His interpretation of a Czerny etude was inspiring, and the "Rain Dance," by Homer Grunn, was so delightful that it had to be repeated. His rhythm is especially attractive, and was charming in the Chopin mazurkas and his own arrangement of the Strauss "Wiener Blut" waltz. The entire program was interesting and splendidly rendered.—Athens, Ga., Herald, February 19, 1922.

NEW YORK CONCERTS

Thursday, March 9

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Amy Grant, opera recital, morning.....Aeolian Hall
Theodore Kittay, song recital, evening.....Aeolian Hall
Els Butler, song recital, evening.....Town Hall

Friday, March 10

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Ethyl Hayden, song recital, afternoon.....Aeolian Hall
Rosing, song recital, evening.....Aeolian Hall
Victor Golibart, song recital, afternoon.....Town Hall

Saturday, March 11

Maria Ivogun, song recital, afternoon.....Carnegie Hall
Pietro Yon, organ recital, afternoon.....Aeolian Hall
Maurice Dambois, cello recital, evening.....Aeolian Hall
David Mannes' Orchestra, evening,
Metropolitan Museum of Art

Sunday March 12

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall
Hortense Nielson, evening.....Town Hall
Robert Murray, song recital, evening.....Hippodrome
Frederic Warren Ballard Concert, evening.....Selwyn Theater

Monday, March 13

Manfred Malkin, piano recital, evening.....Carnegie Hall
Beethoven Association, evening.....Aeolian Hall
Margaret Nikolaric, piano recital, afternoon.....Town Hall

Tuesday, March 14

Philharmonic Orchestra, evening,
Metropolitan Opera House
Philadelphia Orchestra, evening.....Carnegie Hall
Louis Dornay, song recital, afternoon.....Aeolian Hall
Jerome Rappaport, piano recital, evening.....Aeolian Hall

Wednesday, March 15

Morton Harris, song recital, evening.....Town Hall

Thursday, March 16

Boston Symphony Orchestra, evening.....Carnegie Hall
Max and Sergei Kotlarsky, evening.....Aeolian Hall
People's Chorus of New York, evening.....Town Hall

Macmillen to Play in Baltimore

Francis Macmillen will give a recital at the Peabody Conservatory of Music in Baltimore on March 17.

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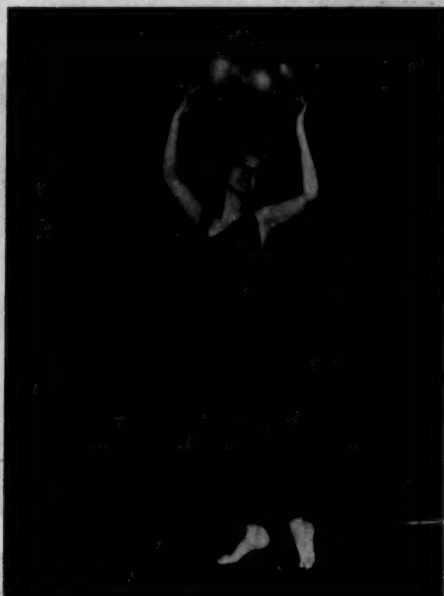
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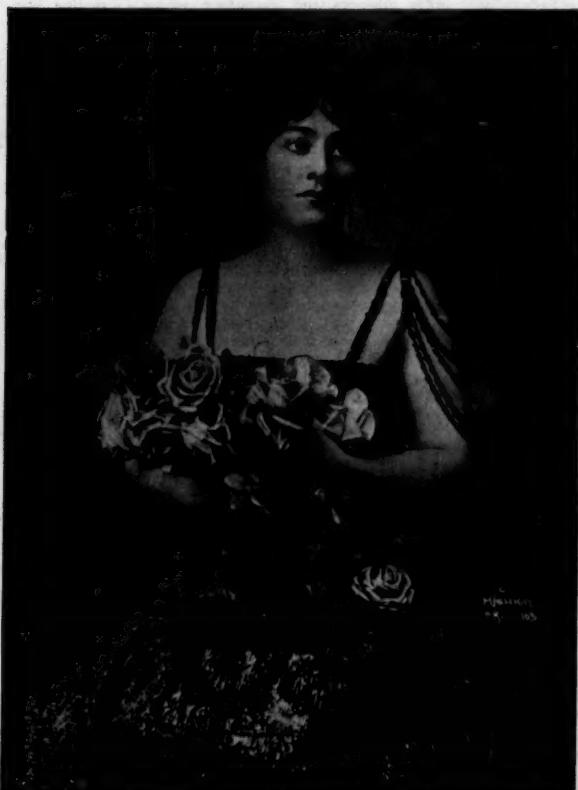
LADA,
the famous American dancer, who plans to hold a ten weeks' master class in dancing at her home, Paxling Manor, Staatsburg, N. Y., during the forthcoming summer. Lada will have several assistants associated with her who will give complete instruction in all branches of the terpsichorean art. She herself will have charge of interpretation, stagecraft and the designing of costumes. (Photo by Charlotte Fairchild.)



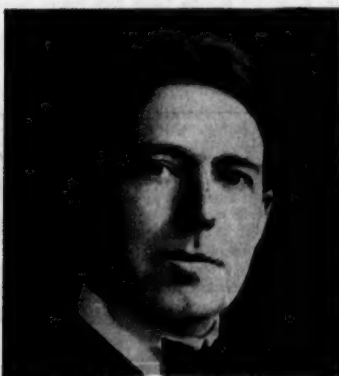
TITO SCHIPA,
tenor, of the Chicago Opera Association, who, following his success at the Caruso Memorial Concert at the New York Hippodrome on Sunday evening, February 26, left for the tour with that operatic organization. At the close of the Chicago Opera tour Mr. Schipa will sail for his lovely home in Italy, where he will spend the summer in rest and recreation. He will make a concert tour in the fall, prior to his operatic engagement, after which his managers, Evans & Lutter, will present him in some spring dates. (Photo © Lumiere Studio.)



FLORENCE MACBETH IN NORWICH (CONN.)
Left to right: Miss Benjamin, Archibald Mitchell, Sr., Florence Macbeth (coloratura soprano), George Roberts (accompanist) and Archibald Mitchell, Jr., photographed on the steps of Slater Hall, Norwich, Conn., where Miss Macbeth and Mr. Roberts gave an enjoyable concert recently. The others in the picture are the promoters of the concert.



ANNA FITZU,
soprano, who while making a tour of inspection of the White House during a visit to Washington was presented to President Harding, an honor which she will long cherish. Miss Fitzu has sung before many of the crowned heads of Europe, but, she says, "Never have I been so thrilled as I was when I stood before our own American President. He is one of the most charming men I have ever met."



NELSON P. COFFIN,
conductor of the Worcester, Mass., Music Festival. Although for over sixty years this festival has been held in the fall, beginning in 1923, it will be given in April instead of October. There always has been great difficulty in having the chorus prepared in time for the concerts when the festival was held the first week in October, owing to the discontinuing of rehearsals during the summer months. Now that the change has been made to spring Mr. Coffin can drill his singers throughout the winter. At the present time he is busy with rehearsals and is taking particular pains in developing the male section of the chorus. Among Mr. Coffin's other activities mention might be made of his being conductor of the Keene and Fitchburg festivals. He also wields the baton for the Mendelssohn Glee Club of New York.



BRAVE HAWK,
Sioux Indian, who assists Harold A. Loring in his lecture-recitals of American Indian Music.



MARGARET MATZENAUER,
the eminent contralto, who is equally successful whether on the concert platform or on the operatic stage. The famous diva has scored her usual success at the Metropolitan this season in such operas as "Tristan and Isolde," "Die Walküre," "Don Carlos," etc. She also has given many recitals on tour and has appeared numerous times with the important symphony orchestras. (Photo © Mishkin.)



ONE OF THE LAST SNAPSHOTS OF NIKISCH
The late conductor photographed with Hannelore Ziegler, the young danseuse, for whom he conducted a series of recitals abroad. She made her American debut at the Vanderbilt Theater, New York, on March 7.

METROPOLITAN OPERA

(Continued from page 5)

and reappears on a high point of rock. It would have been a magnificent opportunity for the musician to build up a scene of real power, but Catalani proves himself throughout the work to have been lacking in inspiration of the sort necessary for such effects.

The second act is at the castle, and opens with a long scene with Anna, the bride, and the chorus. It is fair—one of the few passable things in the opera—but the scene reminds one of "Lohengrin," especially when the wedding procession is first interrupted by Hermann, who also loves Anna, and then by the Loreley, who appears on her rock at the back. The final act, laid on the beach at Oberwesel, is by far the best of the three. It opens with a chorus of peasants which is rather pleasing, and the funeral procession music is not bad. There follows a dance of Water Nymphs that is very pretty, and indicates that the composer overrated his power as a writer of passionate music in undertaking this tragic libretto. The only parts of the whole that have any charm are those where the music is couched in lighter vein. Exception must be made of the two short solo passages sung by Walter just before the close of the last act, and the short orchestral interlude which accompanies the lovers' final embrace.

THE MUSIC.

Catalani was evidently a composer of skill. Technically the entire work is excellent, and the writing for the voices, especially, is praiseworthy. Unfortunately, however, in a work of this kind, strictly Italian and vocal throughout, real melodic inspiration is a prime necessity. There is no magnificence of orchestration to cover up the lack of it. Failing beauty of melodic line, there is nothing. And here, indeed, is nothing. There is not a tune anywhere that remains in the memory. The passionate scenes, scenes of hate or love or despair, are totally lacking in any force of expression. They are simply wearisome. It must be acknowledged that the composer avoided the idiom of Wagner. The music is thoroughly Italian. But it is not the sort of Italian music that has made immortal so many Italian operatic masterpieces. From beginning to end it lacks invention, force, verity of expression, everything that makes opera worth while.

THE CAST.

Judging by the applause, the work was a marked success, but it must be presumed that this success was due solely to the excellence of the production. In the title role Claudia Muzio did much by the beauty of her singing and the dramatic intensity of her impersonation of the deserted and revengeful orphan girl to enliven the deadly monotony of the



PRINCIPAL CHARACTERS IN THE METROPOLITAN'S FIRST PERFORMANCE OF "LORELEY."

(1) Claudia Muzio, as Loreley (Photo © Underwood & Underwood); (2) Giuseppe Danise, as Hermann (Photo © Mishkin); (3) Beniamino Gigli, as Walter (Photo © Mishkin); (4) Jose Mardones as Rudolph (Photo © Mishkin); (5) Marie Sundelius, as Anna (Photo © Mishkin).

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—Paris Edition, New York Herald.

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music it was given her to sing. It is a thankless role and it was only the splendid art of Miss Muzio—vocally and histrionically—that gave it any semblance of importance. Her regal beauty after her Transformation and the dignity and force of her entire interpretation were especially commendable. As Walter, the lover, Gigli made a powerful impression by the fidelity of his conception of the role. The music lies well for his voice, and he lent a certain force to it, in spite of its absence of melodic beauty, by the excellence of his diction. He achieved especially fine results in the last act, in the love scene with the Loreley. In the small part of Anna, Marie Sundelius made her talent felt, and sang her one aria with lightness and charm. Danise, as Hermann, and Mardones, as Rudolph, had little to do but maintain the general excellence of the interpretation.

The ballet by Rosina Galli was really beautiful. It was the one spot of relief from dullness in the whole opera. The work was conducted by Moranzoni.

"ERNANI," FEBRUARY 27.

The Monday evening subscribers listened to an excellent performance of Verdi's opera on February 27, giving the principal singers, who had appeared previously in their respective parts, warm demonstrations of approval. Rosa Ponselle was admirable as Elvira, singing perhaps better than ever before this season, which is saying a good deal, for the young soprano always gives pleasure. Sharing honors with her were Martinelli in the title role, Danise as Don Carlos, Mardones as Don Ruy Gomez De Silva. Martinelli was in good vocal form and sang his lines with warmth and convincing effect. The incidental dances by

Galli, Florence Rudolph, Bonfiglio and the ballet added to the enjoyment of the performance.

"MADAME BUTTERFLY," MARCH 1.

Never diminishing in popularity, Puccini's tear-compeller repeated its customary success before a houseful of susceptible auditors and spectators, whom Geraldine Farrar moved profoundly with her appealing portrayal and vocalism. Mario Chamlee was the Pinkerton and covered himself with glory, his smooth, suave tone production and fervent emotional outpouring gaining tremendous response from the hearers. Jeanne Gordon, a newcomer in the role of Suzuki, made much of her opportunities and missed no chance for lovely singing and pathetic acting. De Luca, the Sharpless, gave his customary highly artistic presentation. Maestro Moranzoni conducted with evident care and conviction.

"SNEGOUROTKHA," MARCH 2.

"Snegourotchka," the delightful fairy opera of Rimsky-Korsakoff, had another performance on Thursday, March 2. Bori was in the title role and the principal parts were again in the hands of Delaunoy, D'Arle, Howard and Bada. Flora Perini replaced Marion Telva as The Fairy of Spring, but did not sing the part by any means as well as Telva. Diaz was again the Czar and received special applause for his fine singing of the canzonetta in the third act, one of the most charming numbers of the delightful score. Thomas Chalmers took the place of Laurenti as Mizguir, sang the part excellently, and by reason of his stature and acting was

(Continued on page 58)

VALENTINA CRESPI

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Cottlow at Benefit for American Legion

Always desirous of doing a kindly act, Augusta Cottlow, the popular pianist, during her present tour of the Middle West, volunteered to give a recital for the benefit of the Shirley Tilton Post, of Oregon, Ill., of which her brother, Dr. B. A. Cottlow, an officer in the late war, is a member.

The ladies of the town took an active interest, so that there was a capacity audience, and it proved a great financial as well as artistic success, the latter evidenced by the enthusiasm and the number of encores demanded. The



Photo by Lumière

AUGUSTA COTLOW,
Pianist.

"boys" donned their uniforms and acted as ushers. The large church where the concert took place was profusely decorated with flags, and after the program a reception was held at which light refreshments, furnished by the ladies of the town, were served to all who came to greet the artist, who had given them one of the most delightful musical evenings that had ever taken place in Oregon. It was a gala affair for the Legion.

An extract from the Oregon Reporter shows that the recital was instructive as well as entertaining: "Miss Cottlow's verbal description of the life of the composer and the character of his work, which prefaced each number of the program, reflected the exceeding charm of her personality, and afforded the audience an anticipatory conception of the motive and inspiration of the various compositions. . . . She is marvelous."

Buffalo Symphony Orchestra Gives First Official Program

Buffalo, N. Y., February 20, 1922.—The Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, gave its first official concert February 19, in Elmwood Music Hall, to a good sized audience. Although only in its infancy, it gave a good account of itself in a well selected program, under the leadership of musicianly, energetic Mr. Cornelissen, and promises well towards further development. Mr. Cornelissen's symphonic variations, "Moods," were greatly enjoyed, as were all the program numbers, the Wagner "Tannhäuser" overture, played with excellent contrast in tone color, bringing the program to a close. Program notes were compiled by Mary Gail Clark. Rev. M. J. Ahern told the history of the formation of the society (it now has seven hundred associate members), of the committee's plan to obtain a one million dollar fund for its support, and announced the date of the next concert—March 26. It is time that Buffalo had its own symphony orchestra as has Cleveland, Cincinnati, Detroit and Minneapolis, giving Buffalo the educational benefit whereby the visiting orchestras from the large cities may be more fully appreciated, and it should be a matter of civic pride to respond generously to the support of this organization. L. H. M.

Philadelphia Orchestra Concerts Please

There were very large audiences for the Philadelphia Orchestra concerts of February 24 and 25, and the usual fine performance was given to each number. The first part of the program consisted of Schubert's melodious overture from "Rosamunde" and Mozart's "Concertante" symphony for violin, viola and orchestra. The solos in the Mozart number was taken by Thaddeus Rich and Romain Verney, who gave the symphony together with the orchestra a very beautiful and harmonic interpretation. For the second part of the program a particularly inspired reading of Tchaikowsky's "Pathétique" symphony was given by Dr. Stokowski and his men.

Mildred Bryars "Holds Up a Train"

At St. Thomas, Ont., February 2, Mildred Bryars, contralto, was so enthusiastically received as soloist at the Glee Club concert that she would have missed her engagement at Fredonia the next day if the train had not been held up for her. Mr. Carrie, the musical director, wrote Miss Bryars' manager saying: "Miss Bryars was splendid, and we shall surely want her back again. In the meantime let me know if you have any more artists in her class."

Two New York Appearances for George Reimherr

George Reimherr, tenor, who has already given one recital this season at the National Theater, will be heard in two more, on Sunday evenings, March 26 and April 30.

OBITUARY**Otto Bauer**

Munich, February 1.—Otto Bauer, the well-known and highly esteemed concert manager, died suddenly, at the age of sixty-two. On the evening before his death he was seen, bright and active as ever, at the Slezak concert; on the next morning he was found dead in his bed. Bauer has for many years managed the concerts of most of the German celebrities, and has also been the Munich sales agent of the MUSICAL COURIER for the past two years. His successor is Arnold Clement, who has recently bought the Bauer Music Store. A. N.

Mario Laurenti

Mario Laurenti, the young Metropolitan baritone, died early Tuesday morning at the New York Eye and Ear Hospital. A short time ago he contracted a severe cold while on a concert tour up-state and an abscess of the ear followed. Last Sunday spinal meningitis developed and Laurenti was removed to the hospital, but it was too late to save his life. The young singer, who was about thirty years old, came here seven years ago as a member of the chorus. His baritone voice, unusually suave and mellow in quality, called attention to him and he was promoted to small parts.

Giovanni Verga

Naples, February 1, 1922.—The Italian poet, Giovanni Verga, who recently died in his native city, Catania, in Sicily, was the author of the story on which Mascagni's "Cavalleria Rusticana" is based. The story appeared in a series of village tales entitled "Vita dei campi" and immediately made its author famous. Later he converted it into a play with the help of his friend Giacosa, and as such it was played by Eleonora Duse in 1884. It became known as a drama all over Europe before Mascagni used it for an opera, which promptly put the drama into the shade. Verga was born in 1840 and lived most of his life in Sicily.

Heinrich Reinhardt

Vienna, February 1, 1922.—Heinrich Reinhardt, one of the most successful of Viennese light opera composers, died here yesterday at the age of fifty-six. Like many comic opera writers he started his career with failure in grand opera, ultimately to find success in the lighter realms. His greatest success on this side was "Das Süsses Mädel," produced in 1902, which may be termed the first Viennese comic opera in the modern sense of the word. In America his "Spring Maid" proved a huge success, while his "Napoleon und die Frauen" had a short career at the New Amsterdam Theater of New York in 1912.

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A MONSTER ORCHESTRA

Here are the combined Philadelphia, New York Philharmonic and New York Symphony orchestra which played at Carnegie Hall on February 27 in a concert, the proceeds of which went toward the foundation of the Walter Damrosch Fellowship in music at the American Academy in Rome. It numbered slightly over 200 players and was directed in turn by the five conductors, who may be seen standing on the front edge of the extended platform; they are, left to right: Leopold Stokowski, Philadelphia; Willem Mengelberg, Josef Stransky, Artur Rodanzky, New York Philharmonic, and Albert Coates, New York Symphony. (See story under "New York Concerts.") (Photo by Century, Inc.)

How Tom Burke Became a Professional

If Tom Burke had not dropped into a cafe one evening on his way home from a night class in the School of Technology where, as a youth, he studied mining engineering, his career as a leading tenor in the opera houses of Italy and at Covent Garden might have been delayed a number of years.

Young Burke was then living in the little English town of Leigh. He was working in the daytime and studying at night with the determination to get out in the world and make a name for himself as a mining engineer. On this particular evening he was tired and somewhat bored. So he dropped into the cafe.

A man was entertaining the crowd by singing popular songs. Someone called out a request number, but the singer, who had no music with him, could not sing it because the man at the piano did not know it. Burke offered to play it. The offer was accepted, and the song created such enthusiasm that another was demanded. But the singer was tired, and refused. So Tom Burke sang a ballad. Great applause. He sang another and then a third.

An old man who had been sitting in a shadowed corner of the room made his way through the crowded tables to Burke and asked him if he had ever thought of becoming a professional singer. The future opera star said that he had not; that he was expecting to be a mining engineer. Whereupon the old man told him that he had a voice that would bring him renown and that he was going to see he studied for the operatic stage.

And the man kept his word. He took young Burke to Michael Balling who was then conductor of the Halle orchestra at Manchester. Balling was so impressed by his voice that he interested Hugo Gorlitz, then manager for Paderewski, in promoting the singer's career. Gorlitz signed a contract with Burke in which was included a number of years for study. This study was first pursued in Manchester, then in London, then in Italy. There followed a brilliant career in the foremost Italian opera houses; and then came a call to Covent Garden where, until that historic opera house was closed by financial difficulties resulting from the war, Tom Burke was a reigning favorite.

The tenor would in time have adopted singing as a profession even if he had not dropped into the cafe on that particular evening and been heard by the old man sitting

in the shadowed corner, for someone else, would, in time, have recognized the beauty of his voice and its possibilities of development. But to the old man must go the credit of having started Burke on a career that has brought him into the front rank of the world's operatic and concert artists.

Gabrilowitsch Warmly Received in Omaha

Ossip Gabrilowitsch drew a large and admiring throng to his piano recital in Omaha, Neb., February 12, and the following day the Omaha papers were strong in their praise of his excellent performance. He began his program with Handel, Bach and Mozart, which were given with exquisite clarity. His biggest number was the Schumann "Carnival," about which J. P. D., the writer for the Omaha Bee, said: "The eternal elements of poetry, imagination and emotion were conspicuous by their very noticeable presence in the artist's exposition of his performance as a whole." August M. Borglun in the Omaha World Herald, commented thus: "There was an exquisite contrast in tone coloring, a great variety of rhythmic effects, charm and clearness of presentation in everything he played. Every composition was treated in an interesting style, truly characteristic and individual." Mr. Gabrilowitsch closed the program with two beautiful numbers of his own.

Music Students' League Growing

The second meeting of the Music Students' League was held at Columbia University on the afternoon of Washington's Birthday. Tentative plans for the future work of the organization and reports from various committees were given. The league is very enthusiastic in extending its membership to as many serious music students as possible and is continuing the drive for new members. A large number of students was present and also members of the advisory board, which consists, among others, of J. Fletcher Shera, Dr. Eugene A. Noble, Leonard Liebling, Pierre Key, Emily Frances Bauer, etc.

Easton's Singing Appreciated

"Of all the artists now before the American public there is none of more solid attainments than Mme. Easton," asserted the Indianapolis Star after this artist's appearance in concert in that city lately. And the News also was not

backward in its praise. "She revealed herself as an accomplished lieder singer," said this paper in speaking of her exquisite rendition of a group of songs of Brahms.

"In Mme. Easton the audience beheld a beautiful woman and heard a great artist," said the Buffalo News after the Metropolitan singer's appearance in the city on January 10, as soloist with the New York Symphony Orchestra. And the Courier was just as enthusiastic: "She proved her mettle as a Wagnerian artist and sang with fine restraint and dramatic fervor."

Ruth Ray Combines Business with Pleasure

During her recent trip West, when she played several recitals in Pennsylvania and Iowa, Ruth Ray, American violinist, stole a few days between dates to attend the "Junior prom" at the University of Wisconsin. She talks humorously of those strenuous days and nights and declares that "prom" night she danced almost ten hours, beginning with a thé dansant at five o'clock and ending at four a. m. "I danced enough to satisfy me for a year. I only wished I could have 'parked' my feet. The other girls said they trained for 'prom' with ten miles a day of road work. One would need to." This athletic artist always finds time among her busy moments for some pleasure.

Claussen with Orchestra in Kansas City

On January 28 Julia Claussen appeared as soloist with the St. Louis Symphony Orchestra in Kansas City, Mo. "A Triumph for Claussen" was the heading that appeared in the Kansas City Times after her performance, and the Journal comments upon "the largest audience yet assembled for the series of night concerts." On Mme. Claussen's all-Wagner program was "Senta's Ballad" from "The Flying Dutchman," the "Love Death" from "Tristan and Isolde," and three songs, one of which was given as an encore.

Hinkle Barcus a Manager

Hinkle Barcus is the latest to embark on a managerial career in New York. He has opened an office at 1,425 Broadway. At present he has Emanuele Stieri, baritone; Joy Sweet, contralto, and Martha Baird, pianist, under his care, but will shortly announce a more extensive list of artists.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Marguerite Namara, Soprano, February 24

American From a musical point of view, Mme. Namara gave special satisfaction, her voice seemingly having grown in power and resonance.

Herald She sang with a thin, acidulous quality of tone which coldly resembled that of the director.

Miron Poliakin, Violinist, February 27

Times An unheralded player of strong individuality.

Tribune Generally speaking, his playing lacked brilliance and individuality.

Herald It (Bach's chaconne) was one of the best performances of this test piece heard here this season.

Tribune Bach's chaconne was well but not remarkably played.

World His tone is good and he plays with style and authority.

Sun He had evidently keyed himself up to a cruelly tense mood, and his style and tone had to suffer for it.

Lucy Gates, Soprano, February 28

Evening Post More delightful singing than her's has not been heard here this season. . . . Her voice, from her very first numbers . . . illustrates the essentials of true bel canto, sensuous beauty of tone, absolute purity of intonation and flawless agility.

Evening Journal Miss Gate's recital was about as uninteresting as any heard this season. She sang with a pallid, often lifeless tone that was for the greater part of the time below the pitch, and when it was made to soar upward, it became badly pinched. Nor did the singer offer any amends as an interpreter, for there was little of either spirit or feeling in the way she sang her songs.

Evening World This (Miss Gates') art is of the best in such vocal essentials as style, feeling, finish and power of expression.

Svea Hanson, Mezzo-Soprano, March 2

Tribune Her voice . . . was rich in shading and expression.

Times A somewhat unvaried style.

Herald Little tonal variety.

Edith Bennett, Soprano, March 3

Tribune The mysteries of tone color are known to her.

Herald She has some things to learn in the niceties of tone color.

Jewish Ministers Cantors Concert

A concert, which began at nearly nine o'clock in the evening and was finished about midnight, was that of February 19 at Carnegie Hall, given by the Jewish Ministers Cantors' Association of America. Solo numbers were sung by various cantors. There were violin and cello solos and choruses, all of which made up a rather heterogeneous program. The chorus numbers were given with organ accompaniment, attaining powerful climaxes. Cantor Josef Rosenblatt's "Uvnucho Yomar" was enthusiastically applauded, the composer singing the tenor solo; the cantor was in good voice. Paul Greenberg-Bernardi played pieces by modern violin composers with good technique and was warmly applauded, giving an encore. Cantor M. Herschman, with chorus and organ, showed a very powerful voice, and received such enthusiastic applause that he had to give two encores. Cantor A. Heiman sang a solo, tenor Rosenblatt was again encored, as was the case with M. Herschman. An especially notable appearance of the evening was Valdimir Dubinsky, cellist, who played works by Eccles, Rimsky-Korsakoff, Cui and Glazounoff. These numbers appealed mightily to the very large audience, for the beautiful tone and unusual style of the cellist pleased everybody. Rose Diamond played his accompaniments, and others assisting at piano or organ were Harry M. Gilbert and David Shapiro. The behavior of the chorus deserves censure, for some of the men came and went from the platform as they pleased.

Sixty Dates for Macbeth

With sixty concerts before her, Florence Macbeth, coloratura soprano of the Chicago Opera, recently started a record tour which will keep her singing almost every other day until she returns, about the middle of May next. Her tour opened at New Bedford, Mass., to be followed by recitals in Cleveland, Sandusky and Cincinnati, Ohio; Erie, Pa.; Bloomington, Indianapolis, and Logansport, Ind.; Chicago, Ill.; Austin and Minneapolis, Minn., before she commences the list of concerts which led to the coast. On the coast she has twelve dates to fill as well as several appearances with the Chicago Opera Association in San Francisco and Los Angeles. From here she proceeds to Oregon, Washington and North West Canada, from whence she goes for a series of concerts through the southern states on her way back home.

This is the third consecutive season in which Miss Macbeth has had every concert date filled.

Pattiera Storms Louisville

The Louisville Herald, in a review too long to be quoted in its entirety, reviewed the concert given in that city by Tino Pattiera, tenor of the Chicago Opera Association, on February 24, with Frederic Persson at the piano, in part as follows:

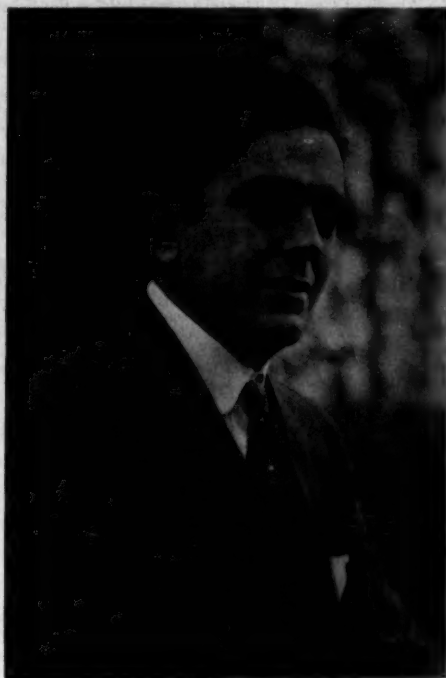
The splendidly virile personality, with his first ringing note, captured a big audience as by storm, and carried it away captive and panting, as it were, after him. We do not remember in recent years a more complete or more spontaneous surrender, and we have to go back a long time to memories of such men as Tamagno for so beautiful a renewal of the best Italian manner illustrating what is best worth while in the school that is so nationally Italian. His attack is like the crack of a whip and yet he floats a whisper of incredibly sustained tone in vibrating ether. Diction faultless, sense of the dramatic native, and with it all an opulence of sound, spendthrift and overbearing in its power. It

G. M. CURCI

is hardly too much to speak of such a recital as sensational, a word most shockingly abused; there are times, however, when one's impressions justify the use. This was one of them.

The Louisville Courier-Journal raved the Herald in enthusiasm:

Surely the good fairies were present at the cradle of Tino Pattiera, and after one had given him a voice and others good looks, grace, and good nature, a romantic expression and curly hair—the



TINO PATTIERA,
Tenor.

last fairy, instead of an evil wish, gave him more voice. "You shall have, not only all you need, but all you can use—glowing with color, vibrant with emotion, vital with youth, beautiful and bountiful, so that singing shall be a joy to you and the world," said the last fairy, who must have been last since her gift is there and unspoiled.

Tino Pattiera sailed for Europe on February 28, and will return next year for an extensive concert tour.

Maier and Pattison to Visit Australasia

Frederic Shipman, of the International Tours, Ltd., of Sydney, who has been in New York during the past ten days, has booked Guy Maier and Lee Pattison for a tour of Australia and New Zealand, beginning in Sydney on June 21. Mr. Maier and Mr. Pattison, together with Mrs. Maier and Mrs. Pattison, will sail from San Francisco on May 10, stopping in Honolulu for two concerts en route. On May 27, they will embark again on the steamship Niagara, which will land them in Sydney on June 14. On the same ship will be another Daniel Mayer artist, Marguerite D'Avarez, and her concert party, who also are to tour Australia and New Zealand, under the Tait management, opening in Melbourne on June 24.

Mr. Shipman admitted to Daniel Mayer that he was first attracted to the Maier-Pattison combination when he saw the long list of engagements for which they were booked for this season, as published in an American musical journal last fall. They were one of four attractions which he had determined to secure when he left Australia. The contract calls for at least forty concerts, and in addition to Sydney the pianists will be heard in Melbourne, Adelaide, Brisbane, Auckland, Dunedin, Wellington and Christchurch. They will return to America in November and will begin their season here with a string of dates in the Behymer-Oppenheimer Pacific Coast territory, afterward touring Texas and returning to the East about January 1, 1923.

Reed Miller Sings "Messiah" in Pittsburgh

"Reed Miller's interpretation of the tenor recitatives and air, 'Comfort Ye My People' and 'Every Valley Shall Be Exalted,' was something that no church tenor should have missed," said the Pittsburgh Post after Mr. Miller's appearance in that city, singing the "Messiah" for the Mendelssohn Choir. And the other papers were just as enthusiastic in their praise of this artist.

Godowsky on Last Transcontinental Tour

Leopold Godowsky is now busy with his transcontinental tour—his last in the United States for several years at least. Mr. Godowsky played in Saginaw, Mich., on February 16; Battle Creek, Mich., on February 17; Chicago on February 19, and Aurora, Ill., on February 20. Mr. Godowsky entered the Far West on February 24 with a recital at Pueblo, Col.

Irene Williams Features American Composers

American composers were featured on the program which Irene Williams gave at Brookings, S. D., on February 21. The song writers represented on this young soprano's program were Woodman, White, Campbell-Tipton, Watts, Moore, Kramer and Scott.

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NOTED SOLOISTS GIVE CHICAGO RECITALS

Dux, Cottlow, Melville-Liszniowska, Hess and Reuter Present Programs—Ivogun Scores with Orchestra—Other Concerts of Interest

Chicago, Ill., March 4, 1922.—Following close upon her recent huge success as soloist with the Chicago Symphony Orchestra, Claire Dux gave a song recital at Orchestra Hall Sunday afternoon, February 26, under the management of Wessels & Voegeli. German lieder evidently is Miss Dux's forte, as her program on this occasion was made up entirely of that type of song and proved the biggest success this charming soprano has scored here. Her delicate, lovely organ is admirably adapted to lieder, and her interpretations disclosed her thorough understanding and knowledge of how they should be sung. A Schubert group and ones by Schumann, Brahms and Hugo Wolf made up the program, which was hugely enjoyed by a very large audience, judging by the boundless enthusiasm and constant call for more. It was one of the most thoroughly enjoyable song recitals heard in a long time. Richard Hageman assisted, adding materially to the success of the afternoon.

AUGUSTA COTLOW PLAYS HEAVY PROGRAM WELL.

For her recital at the Playhouse Sunday afternoon, Augusta Cottlow presented a most taxing program. A pianist of power and vigor, Miss Cottlow is at her best in numbers demanding forceful, dominating renditions, and thus this interesting pianist was at her best at this recital when she played the Bach-Busoni organ toccata in C major, the Schubert-Liszt "I Greet Thee, Love," four Chopin numbers, the MacDowell "Sonata Tragica," Busoni's "Sketch Book" and Liszt's Hungarian rhapsody. These were skillfully executed by this commanding pianist who has the faculty of making everyone present enjoy the music she plays as much as she does herself. A goodly audience applauded Miss Cottlow enthusiastically after every number.

MARGUERITE MELVILLE-LISZNIEWSKA IN RECITAL.

Another piano recital of exceptional interest given on the same Sunday afternoon was one presented by Marguerite Melville-Liszniowska, at the Blackstone Theater. Mme. Liszniewska has not been heard in Chicago for some time and her return on this occasion was welcomed by a large and enthusiastic gathering, which showed its delight by hearty plaudits. A touch that is delicate yet powerful, a

tone of velvety quality, musical understanding of a high order and unusually fluent technique are the salient points in Mme. Liszniewska's pianistic qualifications which make her an artist to whom it is a joy to listen. Of her program this reviewer heard the Brahms group—made up of the D major ballade, intermezzo and rhapsody, op. 119—Ravel's "Pavane," Debussy's "Serenade Interrompue," Albeniz' "Cordoba" and "Prelude" and Chabrier's "Scherzo-Waltz," all of which were beautifully done by this excellent artist.

MANUSCRIPT FESTIVAL GIVEN BY ORGANISTS' GUILD.

A manuscript festival, conducted by the Illinois chapter of the American Guild of Organists, was held at the home of Francis Neilson, on February 28. The residence contains an excellent organ, and the program consisted of new organ compositions submitted for the occasion. Manuscripts by the following members of the American Guild of Organists have been accepted by the committee of judges: Gerhard T. Alexis (St. Paul, Minn.); Roland Diggle, Los Angeles (Cal.); Katherine E. Lucke, Baltimore (Maryland); Catherine Morgan, Morristown (Penn.); Sumner Salter, Williamstown (Mass.); Frank E. Ward, New York City; William Lester, Lily Wadhams Moline and Walter P. Zimmerman, of Chicago—all of whose accepted compositions were played on this occasion.

WOMAN'S BAND OF CHICAGO HEARD.

A benefit concert by the Woman's Band of Chicago at Orchestra Hall, Wednesday night, March 1, served for the debut of that organization, which is only about six months old and which in the future will reach a high artistic position in this community. The Woman's Band of Chicago is an amateur musical organization, the objects of which are to instill the love of music in its members and create love and desire for music in general. The organization is of a purely civic character and has not been organized for profit and none of its members, its officers, nor even the conductor, receive any compensation whatsoever. Fifty young women from all walks of life, many of them engaged in business and professional pursuits, were seen on the stage of Orchestra Hall, where they made an excellent appearance in their bright red uniforms and "tams." The Woman's Band is destined to become one of Chicago's foremost musical institutions and as an advertising medium it is unique. The band is well conducted by Edward F. Mumm. At its inaugural concert the band was ably assisted by Servais De Zanco, operatic tenor, who sang with telling effect the "Prayer," from Massenet's "Le Cid," and "Be Mine," by E. De Primo, after which the audience insisted upon an encore, which was graciously granted. Esther Mae Schultz was the other soloist, who disclosed a high soprano voice. Ralph Zirkle presided at the piano for the soloists.

COLUMBIA SCHOOL NOTES.

Robert Macdonald, who recently gave a recital in the Playhouse, was soloist recently with the Tri-City Symphony Orchestra, and appeared at Davenport, Iowa. The local papers speak of him as a "former Davenport"—well known to orchestra patrons—as a townsman who has had a successful career, and that he received a sincere ovation; that his interpretation of the three movements of the Moszkowski concerto was greatly appreciated, judging from

the prolonged applause which greeted each movement. Mr. Macdonald has received his training under Clare Osborne Reed.

Helen E. Dunstone, a former member of Mrs. Reed's Normal Training class, is now teaching in Ontario, Oregon, and appeared as soloist at a concert recently given by the Glee Club of which she is director.

Students of the School of Dramatic Art are giving performances in the Recital Hall, Steinway Hall Building, every Monday evening.

Claudia Page, former student of Leon Sametini, has been engaged as solo violinist with the Cleveland Symphony Orchestra at the May Festival, Hiram, Ohio. Ralph Michaelis, another former student with Mr. Sametini, won success in his recital at the Playhouse, February 5.

Marshall Sesson, ten year old student of the college, was soloist at the Hebrew Institute, February 17.

Rose Lutiger Gannon, of the faculty, gave the opening number at the National Superintendents' Convention at the Auditorium. Theresa Huening, student of Mrs. Gannon, recently gave a program at the Congress Hotel. Marie Herron, another student of Mrs. Gannon, gave a song program for the Radio a short time ago.

Cornelia Dungan, vocal student, assisted by Adelaide Anderson, gave a recital in Steinway Building Recital Hall on Friday evening. Students in the piano department gave a recital there February 23.

The concert that was given by the Chicago Musical College in Ziegfeld Theater a week ago Saturday morning was given by students in the piano, violin and vocal departments.

Louise Steele, student of the vocal department, sang for the Illinois Federation of Women's Clubs in the Rose Room, Great Northern Hotel, and also for the South Side Catholic Women's Club.

Carolyn Schuyler, student of Alexander Raab, was heard in a piano recital given at Tiffin, Ohio.

HESS-REUTER RECITAL.

The last of the series of Hess-Reuter sonata recitals was given February 28 in Kimball Hall before a delighted musical gathering, the final affair being characterized as the most convincing of all by those who heard the entire program. This writer was permitted to hear only the sonata in B flat minor by Dohnanyi, a noble composition which made demands on these clever artists, calling for much of their resources, and they answered with a telling response which increased the laurels of both. There appears to be a happy musical understanding of each other and the auditors' anticipations are more than fulfilled. Their ensemble work is a delight, and therefore equal praise must be accredited. They are happily matched, so it is unnecessary to dilate further. A continuance of these chamber concerts is much desired.

CHICAGO SOLO CHOIR CONCERT.

The Chicago Solo Choir, assisted by the Philharmonic String Quartet, was again heard at Lyon & Healy Hall, February 28, by a very appreciative audience. The good account given of themselves on this occasion fully demonstrated that these splendid voices were evidencing the work of their efficient director, Eric Delamar, whose fine musicianship is so thoroughly known and appreciated as composer and conductor. The choir is begetting cohesiveness and smoothness of tone and is responsively quick to observe pitch, and is always in accord with the will of the choral master. All of the attributes necessary to the attainment of perfect choral ensemble are in the possession of this body. The program consisted of several well known madrigals and novelties, only a few of which were heard by this writer and all of which will bear repetition by this choir many times. The motet, "The Risen Lord," by Sowerby, and the "Echo Song," by Di Lasso, were beautifully delivered. A portion of the work of the Philharmonic Quartet, all that was heard, deserved praise and encouragement to a high degree.

HANS HESS ARTIST PUPIL TO MAKE DEBUT

Ethel Murray, gifted cellist and artist pupil of Hans Hess, will make her debut in Chicago at the Fine Arts Recital Hall, on March 23.

LOUISE ST. JOHN WESTERVELT'S COLUMBIA CHORUS HEARD.

On February 21, the Columbia Chorus, under the direction of Louise St. John Westervelt, sang the following numbers at the Chicago Artists' Association concert: "Aubade" (Ireland), "Holy Innocents" (Treharne), "Ah, Twine No Blossoms" (Giere), "Chorus of Seraphim"

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(Dubois), with Marion Capps as soloist, and "It Was a Lover and His Lass" (Dunn).

MARIA IVOGUN SINGS AS ORCHESTRA SOLOIST.

Maria Ivogun, who was heard but once before in this city—this when she made a belated debut at popular prices with the Chicago Opera Association on a Saturday night as Rosina in the "Barber of Seville"—came back here as soloist with the Chicago Symphony Orchestra at its regular pair of concerts, Friday afternoon, March 3, and Saturday evening, March 4. Since coming from abroad to join the Chicago Opera, Miss Ivogun has had but few opportunities to sing with that company, but several to appear in song recital and as soloist at symphony concerts, winning on each occasion ovations at the hands of her hearers and encomiums from the pens of the leading critics in the East. Miss Ivogun sang two arias—"Mia Speranza Adorata," by Mozart, and Zerbini's aria from Richard Strauss' "Ariadne auf Naxos." In these numbers she explained her sudden American rise to stardom, singing with great tonal beauty, reaching with apparent ease the highest altitudes of her range and trilling as well as the best full throated canary, besides impressing by the excellence of her phrasing and electrifying her hearers with her gymnastic vocal prowess, which mocks at difficulties that make her singing always enjoyable. Displaying such equipment, her success at the hands of the habitués of these concerts was as frenetic as deserved. She was recalled innumerable times.

The orchestra and Mr. Stock, besides giving exceptionally good accompaniments to the singer, distinguished themselves anew with a rousing reading of Weber's overture to "Der Freischütz" and Mozart's symphony in G minor. The novelty of the day was the "Ballade of the Gnomes," by Respighi. Chadwick's "Tam o' Shanter" was another contribution to the program and added to the enjoyment of the concert.

JEANNETTE COX.

John Church Company Moves

The well known publishing firm of John Church Company is now settled in its new home at 318 West Forty-sixth street, one block west of Broadway. For years it was located at 39 West Thirty-second street.

The new offices occupy an entire floor, with three sides of windows, giving plenty of light and sunshine, also making it an ideal place not only for the executive offices but also for the showcases, and the enormous filing cases, that contain the catalog of this well known publishing house. As one enters from the elevator there is an attractive display of standard selections and new numbers. To the left is the private office of W. L. Coghill, who for twenty-five years has been connected with this firm. As was reported in the MUSICAL COURIER of last issue, Mr. Coghill was recently elected to the board of directors of the John Church Company. He is one of the best known men in the music publishing business, and is considered an authority on the value of American compositions, to which the John Church Company gives considerable attention.

There is a very comfortable and attractive waiting room where teachers and musicians who visit this publishing house can be quite comfortable while going over the new numbers and making their selection. The new quarters are spacious and attractively equipped. Mr. Coghill will leave for London and Paris within a few weeks in the interest of the firm.

Macmillan Offers Violin Prize

Francis Macmillan, the American violinist, has offered the \$150 first violin prize for the best contestant at the "Young Artists Contests" held by the National Federation of Music Clubs. This prize will be competed for

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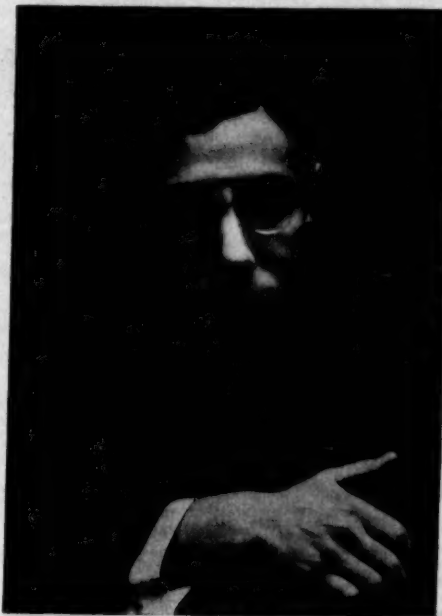
every two years. The next meeting of the Federation will be held in Asheville, N. C., in June, 1923.

Elie Zlatin and the "Chauve Souris"

Since the arrival in America of the group of Russian artists who are playing under the name of "Chauve Souris" at the Forty-ninth Street Theater, attention has been called to their excellent musical director, Elie Zlatin, to whose ability the offerings of this company owe so much of their success, and a certain curiosity as to his European activities has been aroused.

He was born in Ekaterinslaw, in South Russia, in 1894. He studied piano privately in his native city, beginning at a very early age and making his debut at the age of thirteen. In 1911 he went to Moscow, where he continued his musical studies with his elder brother, graduate of the conservatory and director of opera at the Theater Zimin, one of the largest in the city. From 1914 to 1918 he pursued his studies at the Moscow Conservatory. After graduation he was for a while in Odessa, and was active as soloist, accompanist and conductor.

He then joined Mme. Karaly, of the Moscow Ballet, as accompanist and director, and toured with her as far as Constantinople. He had previously, in Moscow, had some



ELIE ZLATIN,
musical director.

association with the artists of the present "Chauve Souris." Returning from Constantinople, he became director of the Kotschetowsky Ballet and toured through Bulgaria. Kotschetowsky is now leading director of the "Chauve Souris" Ballet.

In 1920 Zlatin went to Paris. He gave there three concerts of Russian music with the tenor, Dmitri Smirnov, at the Salle Gaveau. He then assisted in the reorganization of the "Chauve Souris," which opened in Paris in December, 1920, in the Theater Femina, famous theater of the Champs Elysées. There they played every day for eight months.

From Paris, Zlatin went with the company to the well known and popular resort, San Sebastian, Spain. Beginning September, 1921, they were two months in London in the Pavilion and Coliseum. They played also in Manchester. In January they came to New York under the management of Comstock & Gest, and have won the success of which we know.

Zlatin is a widely read musician, but his personal taste leads to a liking for the Russians: Borodin, Rimsky-Korsakoff, Moussorgsky, Tchaikowsky and Rachmaninoff, and among French composers, Debussy.

Activities of the New York Trio

It is just three years ago that the New York Trio made its first public appearance, yet in that short time it has achieved such a phenomenal success that it is now one of the foremost chamber music organizations in the country. With a personnel composed of Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist, it has been so enthusiastically received everywhere that the number of engagements it has fulfilled during the past winter has been prodigious.

The New York Trio was chosen in preference to a large number of well known artists to give a series of three concerts at Lawrence, L. I., on the evenings of January 29, February 19 and March 19. These concerts were organized to bring good music to the community, which is critical and at the same time appreciative. The founders judged the New York Trio to be most suitable to help fulfill its ideals, and the first two concerts testified to their good judgment. Among its other numerous engagements the trio played on January 22 at the Selwyn Theater at the first Frederic Warren Ballad Concert; January 23 at the Scarsdale Woman's Club, and on January 24 at a private engagement. A few others were St. Mary's Academy, Peekskill, N. Y., on February 6; a recital at the Tremont Temple on February 19, and a second recital at Aeolian Hall on February 20, when the program consisted of Beethoven's trio in C minor, sonata for piano and cello by Rubinstein, and Dvorák's charming "Dumky" trio. The trio will shortly play at the Rand School and will also give two additional concerts at the Institute of Arts and Sciences at Columbia University.

Since every appearance of the New York Trio seems always to mean a return engagement, it is not surprising to learn that it will end the season with a tour of the middle west which will undoubtedly prove as popular and successful as its last year's tour.



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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

"LORELEY."

"I should like to know something about Catalani, who wrote the opera produced at the Metropolitan last Saturday. Are there two operas of the same name?"

Yes, there are two operas on the subject—"Lorelei" by Mendelssohn, left unfinished by that great composer; and "Loreley," by Catalani (1854-1893), which was produced at Turin in 1890. "Loreley" was a new version of "L'Eida," an opera he wrote in 1880. He was born at Lucca, died at Milan, and was a fellow student of Puccini at the Milan Conservatory.

BORN IN MARCH.

"Would you be kind enough to tell me whether there were any celebrated musicians born in the month of March? I think you had something a year or two ago about some month when there were quite a number mentioned in one of the months, but I should like to know about March."

The month that you speak of when famous musicians were born, was February. A rather careful list was made and found to contain over two hundred names. Among these names were three of the most famous singers of the day—Caruso, Farrar and Mary Garden. There are undoubtedly as many names if not more for the month of March, one of the long months, but it is impossible to give more than a suggestion. A very casual glance at one of the musical dictionaries shows Marietta Alboni, the famous singer, born March 10, 1833, a pupil of Rossini, said to have been his only one; Dr. Arne, famous English composer, March 12, 1710; Johann Sebastian Bach, March 21, 1685, and Johann Strauss, Sr., March 14, 1804, as a good foundation for a list. Several of the more modern musicians, Max Reger and Rimsky-Korsakoff among them, also claim March.

FREE MUSIC.

"Is it possible for a music student, a comparative stranger in New York, to attend any concerts where the music is free? I can not afford to pay for tickets, yet want to hear all the music possible. Thanking you in advance."

Any music student in New York will find no difficulty in hearing good music played by well known musicians, and given quite free to the public. It is simply a matter of choice—orchestra, organ, vocal—for hardly a week passes without from one to half a dozen concerts being given. Organ recitals certain days in the week are held in many of the churches. Cooper Union offers music, and inquiry at any of the music publishers will help you. There also are free orchestra concerts at the Metropolitan Museum of Art.

GILBERT AND SULLIVAN.

"It seems as if the Gilbert and Sullivan operas were given very often in London. For in the past few years there have been several revivals and they all seem successful. The one just over continued for several weeks, in fact the engagement was extended for at least a fortnight I think. Do you think they will be done in New York again, say in the autumn? They are more interesting than many operas that are given." Yes, the Gilbert and Sullivan operas have had several successful

revivals, the one just finished being the best patronized of them all. But it must be remembered that London has comparatively little opera compared with New York, and, while the Gilbert and Sullivan operas are interesting, the programs of opera companies here are of a "heavier" character, and there is not so much light opera. Undoubtedly there are many old stagers who would be glad to hear some of the former favorites, but William Wade Hinchaw, to whom New York owes all its revivals of Gilbert and Sullivan in recent years, and who scored the remarkable run of seventeen consecutive weeks of "Ruddigore" two seasons ago, is now specially interested in the operas of Mozart and gives no promise of any early resumption of the G. & S. repertory—more's the pity.

PROGRAMS FOR CLUB.

"Can you kindly send suggestions for a year's outline of programs for a musical club of thirty-five members?"

Your programs would largely depend upon what line of study your club has taken up for the year. It may be you are doing miscellaneous work, which gives you a large list to work from. One of the favorite subjects of the past few years has been the music of American composers which would enable you to have programs of instrumental music, operatic music, songs, etc., and you would have no difficulty in making up your programs, and very interesting ones they would be. If you will write to some of the music publishers they will send you catalogues that may help you in selecting.

CHOOSING THE OPERA.

"Can you tell me what method is used in selecting the operas to be given during the season at the Metropolitan Opera House? For example, do they make a list and then pick them out as time goes on? One wonders sometimes why some of the newer operas are not given, and then again why they receive attention at all."

The making of programs is one of the most important duties of a manager or director. Much time and thought has to be given to this department of an opera company, with allowances for all sorts of changes that will be called for to meet the exigencies of the season. Certain operas must be on the list, certain artists must sing certain roles, old favorites must have a place, some new works must be talked of at least, (even if it is thirty years or more before the "novelty" arrives at the Metropolitan, as happened this winter.) Illness of artists has to be reckoned with, and it can readily be seen that a list made out for a season can hardly be intact at the end of that season. The pleasure of the public has to be considered; in fact there is so much to be thought of that it must be one of the most tiresome and difficult of duties. Of course there always will be those who find fault, no matter what is done for them.

MADE HER DEBUT.

"Can you tell me when Clara Butt made her debut? It seems as if she had been singing in public a long time. Thank you for your courtesy."

Clara Butt made her debut in London in 1892, so she has been singing for thirty years.

Bertha Foster's Recitals Win Appreciation

On Thursday noon, February 2, Bertha M. Foster, organist of the Trinity Episcopal Church, of Miami, Fla., gave an enjoyable recital in the church assisted by Ardelle Shaw, violinist. As a result of this recital, Miss Foster received the following letter of appreciation from Lucia M. Horney, corresponding secretary of the Pen Women's League, of Miami: "The League of American Pen Women, by a rising vote, wishes to express appreciation and thanks for your addition to the cultured activities of Miami, your lovely hour of restful, beautiful thought in these busy days of the season."



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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Contest ends April 15. Hugo Kortschak, Institute of Musical Art, 120 Claremont avenue, New York City. William Burnett Tutthill, 185 Madison avenue, New York.

The National Federation of Music Clubs—\$1,000 for a lyric-dance-drama (\$400 for the libretto and \$600 for the composer). Libretto to be in hands of judges May 15; completed works in hands of judges December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The National Federation of Music Clubs (prize offered by Mrs. F. A. Seiberling)—\$500 for a chamber music composition set to "A Sicilian Spring," poem by Cecil Fanning. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio. All compositions for National Federation of Music Club prizes must be submitted before December 15.

The National Federation of Music Clubs (prize offered by Harmony Club, of Fort Worth, Tex.)—\$500 for a one-act opera. Mrs. John F. Lyons, 900 Southland avenue, Fort Worth, Tex.

The National Federation of Music Clubs (prize offered by the Matinee Musical Club of Philadelphia)—\$200 for a cantata for women's voices. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The National Federation of Music Clubs (prize offered by Frances E. Clark)—\$100 for junior chorus of festival proportions for unchanged voices, poem to be by an American author, joyous, and happy in character. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The National Federation of Music Clubs—\$100 each for violin, organ, cello and vocal solo. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Contest ends in the spring. Baylor College, Belton, Tex.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

New York School of Music and Arts—Ralf Leech Sterner offers scholarship to voice student and Frederick Riesberg offers scholarship to piano student. New York School of Music and Arts, 150 Riverside Drive, New York.

American Academy Students Give Fifth Play

Students of the American Academy of Dramatic Arts, Franklin H. Sargent, president, united in an excellent performance, the fifth within two months, of Sowerby's serious play, "Rutherford and Son." It is typically English in its character, with a father (played by Charles Tazewell with superior style) who would dominate the family, a son (J. Andrew Johnson) who refuses his father's commands, and other parts played excellently by Agnes Grant, Dortha Angove, Diane Seamon, Martha Madison, John McGovern and Maurice McRae. Miss Madison did her little character bit finely, and the somewhat lugubrious play was given an entirely adequate performance. The American Academy is now in its thirty-eighth year, and this record of good work conscientiously done, with actors now in all parts of the world, is probably unparalleled in dramatic schools of America.

Baltimore Does Like D'Alvarez

When Marguerite D'Alvarez sang at Peabody Conservatory, Baltimore, on January 27, the auditorium and stage were not large enough to hold all who wanted to hear her. This was her second appearance in the Monumental City this season, and she sang there again on February 20, with the National Opera Company in "Samson et Dalila." April 5 will find Mme. D'Alvarez filling her fourth appearance in Baltimore, this time with the Philadelphia Orchestra. Despite these many engagements in a single season, she is already re-engaged by William A. Albaugh for a recital in the Lyric Theater next January.

MUSIC ON PACIFIC SLOPE

BERKELEY IMPRESSED WITH LONDON STRING QUARTET

Berkeley, Cal., February 16, 1922.—The fourth concert of the twelfth season of the Berkeley Musical Association was held in the Harmon Gymnasium, February 2, when the members, as usual, occupied every available chair. On this occasion the London String Quartet was the excellent attraction. The program opened with Mozart's quartet in B minor, No. 13, which was played with an artistry of very high order. The second number was probably the favorite of the evening—quartet in G minor, op. 10, by Debussy. This was rendered with an exquisite charm. Incidentally it gave the cellist an opportunity to proclaim a fine instrument superbly played. As an encore, a dance from H. Waldo Warner's "Fairy Suite," "The Pixie Lady," was finely played. The program was concluded with Beethoven's E minor quartet, op. 59, No. 2. Individual and collective excellence mark the work of the London String Quartet.

Sophie Braslau, Metropolitan contralto, will give the fifth and final concert of the season on March 16.

NOTES.

Four concerts are being planned for the school children of Berkeley, one of which, set for March 27, will be given by the San Francisco Symphony Orchestra. The series will open with a program by the Trio Moderne, followed by the San Francisco Chamber Music Society.

Modern American and English composers were considered in the recent program of the Etude Club. An operatic program engaged the attention of the Berkeley Piano Club.

A recital was recently given by pupils of May Denke at the Piano Club. Assisting the pupils were Mrs. Dent Slaughter, mezzo soprano, and Rudolph Gingg, baritone.

The San Francisco Symphony Orchestra's fifth season of concerts, in the Harmon Gymnasium, will take place in March, under the auspices of the Greek Theater, University of California, and direction of Alfred Hertz. The scheduled dates are March 1, 8, 15, 22. An all-Tschaikovsky program will mark the last concert.

Designed further to make Berkeley the center of things aesthetic in the west, a new art association has been formed at the home of Prof. and Mrs. C. H. Reiber.

Stella Jelica made her local operatic debut recently in "Carmen," as Micaela, with the San Carlo Grand Opera Company, in which part she scored a great success.

"Hail the Millennium," written by Donald J. Gillies of Oakland, law student at the University of California, has been chosen for this year's extravaganza, to be presented as a feature of commencement week on the campus.

Imelda Martin, lyric soprano, recently passed the final tryout for the Treble Clef Society, the leading campus musical association.

Rehearsals for Verdi's "Requiem" are being held at Unity Hall, under the direction of Paul Steindorf.

A class recital was held recently at Elizabeth Simpson's piano studio. The program opened with a group played by the members of the primary class (from four to ten years of age). An illustration of elementary memory work, harmony and ear training was also given. Selected members of the intermediate and advanced classes were then heard in an exacting program.

A candle light organ recital, by Harvey Loy, at the Unitarian Church was recently given.

The Men's Choral Club was organized last month to meet requests for instruction and training in choral work. Wheeler Beckett, director of the boys' choir at Grace Cathedral, San Francisco, is training the group. The club was organized for the Institute of Music of the University extension division, by Julian R. Waybur, supervisor of music.

The brilliant young pianist, Marvine Maazel, gave a piano recital recently to several hundred music lovers.

In response to the request of the Berkeley Chamber of Commerce, a class in harmony, composition and orchestration is being given at the Studio Building, Shattuck avenue, by William J. McCoy, well known composer and pedagogue. Charles Keeler, secretary, in extending his acknowledgment to Mr. McCoy added: "In our plans to make Berkeley an important art center, and to hold annual music festivals to encourage and support our own composers, we consider that your authoritative instruction in music will be a great asset to this community."

After twenty-five years' active connection with the glee club at the University of California, C. R. Morse, director, is stepping aside to allow a younger man to take over part of the work of the organization. Mr. Morse will not retire as director, however. Albert King, a former member of the club and a well known pianist, has been chosen for the post of assistant director of the organization, which has traveled to all parts of the world. King is to help in preparing the glee club for its second tour of the Orient, which will begin in May.

The board of directors of the Berkeley Chamber of Commerce has authorized Charles Keeler, secretary, to proceed with plans for another music festival, to be modeled after that of last year, and to be given again in the Greek Theater. It is hoped that a number of local composers will be stimulated to write special compositions for the occasion.

E. A. T.

Swinford in Providence and Rhode Island

On the evening of Tuesday, February 7, Jerome Swinford, the baritone, appeared with much success at the Providence Plantation Club, and on the following evening he furnished the program at a benefit concert held in Rhode Island. March 15 Mr. Swinford will sing in Philadelphia, and April 18 in Auburn, N. Y. He also has been engaged for the forthcoming Newark Festival.

Julia Claussen Tells How to Kill "Jazz"

In an interview for the Kansas City Times of February 27 Mme. Claussen said: "I feel that Kansas City is doing something of immense importance in giving children symphony concerts. I never saw an audience of youngsters

listen with such close and intelligent attention. This is the way to kill 'jazz' and create a great and cultured city.

"I love to sing in a Wagner program. There is no other music that grips one so. When I hear the orchestra in the great, surging masses of tone, I seem to freeze. The goose-flesh comes out on my skin and I am a part of it all again. Freezing without, and fire within—that is Wagner. There is no other music with such power over the emotions.

"You must not think I do not love to sing other music, for I do. I am very fond of French music. All that is beautiful I love, but it is only the music of Wagner that arouses that curiously intense feeling that is like fire and ice."

Sacramento Music Notes

Sacramento, Cal., February 14, 1922.—A "monster concert" was given by the combined musical organization of Sacramento, Thursday evening, February 9, in the interest of Sacramento Music Week. There were solos, string trios, quartets and vocal choruses, and to crown the occasion, some numbers by eight pianos and sixteen players. These occasions are very valuable to the musicians as well as to the public in that the two factions become better acquainted.

The Sacramento Bee, the leading daily here, has installed a wireless outfit and gives out concerts daily. Leading musicians of Sacramento participate in these and there are now a great many receiving sets throughout the state. Music is literally "in the air" these days.

W. R. Rainey, expert violin maker of Seattle, made us a visit last week. While here he made a sale of a beautiful old Guarnerius to Russel Kenney.

A. W. O.

Myra Hess in California

Myra Hess, pianist, has arrived in California, where she is booked to play with the San Francisco Symphony Orchestra and to give recitals with many organizations. On her way back to New York she will give a recital before the Woman's Club in Winnipeg and will play with the Symphony in Minneapolis.

Before returning to London, Miss Hess plans to give another recital in New York, the date to be announced in the near future. The pianist will return to America next season for another concert tour.

"Dreamin' Time" on Boston Program

Sophie Braslau, when adding to her group of American compositions for this season, wisely selected two of Lily Strickland's Bayou Songs—"Dreamin' Time" and "Ma Li'l Batteau." These numbers have been heard in many cities at Miss Braslau's concerts and, as result of the splendid interpretation given them, they have won for the singer unusual applause. At Sophie Braslau's recent Boston recital "Dreamin' Time" indeed proved one of the attractions.

Middleton Sings in Dallas

"His every appearance was greeted with a volley of applause and at the conclusion of each number that vociferous applause that demanded encores," was the way the Dallas Times Herald summed up Mr. Middleton's recent engagement in that city as soloist with the Dallas Male Chorus.

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ZELENSKI'S "GOPLANA" AND ROZYCKI'S "PAN TWARDOWSKI" CROWD WARSAW OPERA

Mlynarski Conducts Own New Symphony, "Polonia"—Soloists Flood "Filharmonia"

Warsaw, January 28.—The musical life in Warsaw is very lively just now. The Opera House is crowded. In addition to the ever attractive ballet by Ludomir Rozycki, which has recently had its seventieth performance, it has a new drawing card in Zelenski's opera, "Goplana," which recently had a triumphal premiere. Special recognition is due to the stage manager, Kowalski, who has greatly contributed to the success of this opera. Among other novelties there is Wolf-Ferrari's "The Jewels of the Madonna," under Conductor Rodzinski, in which the famous Polish tenor, Dygas, draws the public with his beautiful voice and excellent acting, and D'Albert's "Dead Eyes." Well staged and carefully prepared by Director Mlynarski, it is attractive, though its musical value is really of little account. D'Albert, as a composer, belongs to the internationalists. He operates with great musical erudition and an amazing memory, but is devoid of any individual and creative elements. The music of such composers is not a matter of inspiration and belongs in the class of clever workmanship. "Dead Eyes" is a typical work of this sort. The beautiful libretto, full of simple nobility and deep poetry, which could well have become the basis of an inspired work, is lost in mazes of empty, sugary musical phraseology which to the intelligent listener is a bore.

MLYNARSKI'S NEW SYMPHONY.

The Filharmonia, like the opera, is crowded night after night. Director Mlynarski recently conducted his new symphony in four movements, entitled "Polonia," which earned sincere applause. The work is based on folk tunes and its melodic and harmonic individuality place it in the ranks of important works. The general color of the composition is pathetic, reflecting the history of Poland. The andante especially is distinguished by a specifically Slavic melodiousness. The theme of the "Bogorodzica" (a religious song), delicately suggested in the first movement, assumes an ever increasing prominence in the scherzo and the finale, uniting

in the end with a characteristic Krakowiak and swelling up to a climax of victory and triumph.

ROZYCKI'S "BOLESŁAW SMIALY" PLAYED.

At another concert Mlynarski conducted "Bolesław Smialy," a symphonic poem by Ludomir Rozycki. The music is positively inspiring. As one listens, there floats up from the Polish legendary world the figure of King Bolesław revealed by the music in pure and immaculate lines. The rich orchestral colors, united with an intensely dramatic melodiousness, conjure up all the events which are woven around this legendary king.

OSCAR FRIED STILL THE FAVORED GUEST.

The rapid succession of guests at the Filharmonia gradually assumes its pre-war dimensions. The most frequent is Oscar Fried, the Berlin conductor, who has become very popular in Warsaw. He conducted a cycle of Beethoven works, as well as Mozart and Mahler, Strauss' "Zarathustra," and Rozycki's symphonic poem, "Krol Kofetua." As soloists he had such artists as Henri Marteau, who played his own concerto; Severyn Eisenberger, an excellent pianist, who played Brahms and Chopin concertos, and the pianist Szmidowicz.

OTHER GUESTS.

Another recent guest was Ignacy Neumark, of the Christiania Philharmonic Orchestra, who conducted a concert. As assistant artist he had the Swiss pianist, Emile Frey, who played the first Brahms concerto.

French music was ably represented in a concert under Conductor Glinksi with the Polish violinist, Irena Dubiska, as soloist.

Among pianists there is worthy of note, besides the above mentioned, Severyn Eisenberger, Witold Labanski, a very talented artist with genuine, yet well controlled, temperament, who gave a masterly interpretation of Paderewski's fantasy and some works of Glazounoff and Scriabin.

S. PORAJ.

TOPEKA GIVES THE KOUNS SISTERS A GENUINE "WELCOME HOME"

Grainger Wins Favor in Concert

Topeka, Kan., February 20, 1922.—It is not the rule that musicians make a record for themselves and then come back to the old home town and receive a greeting such as that given to Nellie and Sara Kouns last Friday night at the City Auditorium. The girls were spoken of highly as singers above the average before they sought fame and popularity out in the wide world, but since the tour of American training camps in France and the response which has been given these musicians in the East since the war the fame of the two girls has traveled fast, and Topeka has not forgotten that these two were once its own. Nearly 4,500 persons heard their concert and they received more than the average applause. Usually talent that once lived in its midst is criticized much more than unknown persons who appear.

That was particularly true of the Kouns sisters. Many who had known the girls since they were quite young, and before they had made a reputation, went to the concert to criticize and watch for mistakes. Those who did, came away with nothing but praise for the girls who had gone out from their home and made a name for themselves in musical circles. These girls have appeared in recital here on the professional platform before, and each time it has been the same old story—a hearty response to good music, and a recognition of the talent that often is found in the smaller musical centers. Only last year the auditorium was filled to overflowing to hear the sisters. This year it was the same thing all over again.

Topeka, above everything else, likes to say, "These girls are Topeka girls. Don't you think they are excellent?" That was the expression which came to Ralph S. Holland, manager of the Holland Concert Series, under whose auspices they appeared here. Their coming here always will be a great feature.

GRAINGER WINS FAVOR OF TOPEKA AUDIENCE.

Topeka musicians were honored last week by the visit of Percy Grainger, the noted pianist, when he gave a concert at the City Auditorium before a large and enthusiastic crowd. Grainger has a personality that breeds respect, and his seriousness shows in his music. From his first appearance on the stage until the final number, the concert was pleasing. Probably no famous musician has received wider favor with music loving Topekans since Galli-Curci than did this pianist. When he played Grieg's "Wedding Day at Troldhaugen," the audience went wild with cheers. It was probably the best liked number on his program. The "Country Gardens," by Grainger himself, was well received. He appeared here as the fourth of the Henry J. Dotterweich Topeka concert series.

C. E. H.

Anna Case in Florida

Anna Case, the popular American concert soprano, paid her annual visit to Florida last week, giving recitals in Jacksonville, Orlando and Tampa. Miss Case arranged her tour so that she could spend several days in St. Augustine and Palm Beach. Her Southern recital tour consists of the following cities, in addition to those mentioned: Greensboro, Raleigh, N. C.; Charleston, Spartanburg and Greensboro, S. C.; Memphis, Tenn.; Muskogee, Okla.; Kansas City, Kan.

Miss Case returns to New York on March 18, where she gives a recital in the ballroom of the Plaza Hotel as a guest of the Temple Beth-El Men's Club.

Lyell Barber Refuses Australian Tour

As a result of his recent successes, Lyell Barber, pianist, was offered an Australian tour for the late spring and summer of this year. After careful consideration, however, he felt that it would deprive him of the three or four months study which he had planned in preparation for his second

New York and Chicago recitals in the fall and other engagements already booked for next season.

A tour through South America is now being arranged for the late spring and summer of 1923.

Why Not Sylva?

"Many will wonder now, as they have in the past, why Mme. Marguerite Sylva, admitted by the European world of music to be the greatest Carmen since Calvé, has not been considered and 'groomed' as a worthy successor of Farrar in the Bizet masterpiece. Mme. Sylva, loveliest of Belgian prima donnas, is now also an American citizen. She yet has youth, great beauty, vast experience and the highest order of dramatic and vocal ability. Will she now be added to the mighty roster of Metropolitan singers as the worthy successor to Farrar, the new Carmen, the risen artist, with all the reverence of impulse, training and temperament for the impeccable singing and acting of this rôle? . . . If you ask a vote from the hardy and tradition-loving old guard of music critics' row, they will almost be sure to give a majority vote to Mme. Marguerite Sylva."—John Rafferty, in the New York Sunday Telegraph.

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Milan, January 25, 1922.—The Scala season is proceeding triumphantly. To the opening production of "Falstaff," which has been amply reviewed in these columns, "Parsifal" and "Rigoletto" have since been added. "Parsifal," which was given for the third time at a leading Italian opera house (the first performance took place in 1912 under Serafini, the second at Naples under Weingartner), achieved an enormous success. The public listened to it with intense interest throughout, although it was executed in its entirety, as at Bayreuth. The conductor was Ettore Panizza, whose ability and skill have been exhibited in the Scala before. He was warmly applauded throughout, and especially after the prelude of the first and third act. Vocally the performance was excellent. Amadeo Bassi gave us a first rate Parsifal, Carlo Galeffi an inspired and powerful Amfortas. Nazareno De Angelis, too, was an altogether extraordinary Gurnemanz.

THOSE GERMAN "GUESTS."

Helene Wildbrunn, of the Berlin Opera, whose physique embodies the true Wagnerian type, is what her appearance promises. She made a splendid Kundry, both as regards voice and acting. Finally, Di Lelio was a fine Klingsor and Marucci a good Titirel. Others who contributed to the success of this work are Mafaldo De Voltri, Masetti Bassi, Fenari, Sampieri, Tilla, Bregola, Nessi Sabatini and Zougnot. The chorus directed by Veneziani, was most satisfactory.

The scenery was impressive. Especially attractive was the wonderful effect of the light proceeding from the Fortuny cupola. Praise also is due to Willy Wirk, of the Munich Opera, who had charge of the mise-en-scène, which for Italian standards was simply wonderful.

AN UNVULGAR "RIGOLETTO."

Verdi's "Rigoletto," under Toscanini's careful direction, has experienced a novel interpretation. Toscanini has exacted and obtained from the artists a full renunciation of

all vulgar, theatrical "effects," and thus this old opera, which has delighted three generations, seems fresher than ever. There were no monotonous moments. The whole movement and action was as splendid as the new scenic decorations.

The new soprano, Toti Del Monte, who sang Gilda, possesses a very sweet voice, sings with much grace and ability, and was applauded with great enthusiasm. She is a pupil of the famous Barbara Marchisio, a very great singer in her day.

GALEFFI IN THE TITLE ROLE.

Lauri Volpi, as the Duke, repeated his earlier success in the role at the Dal Verme, and Galeffi was a worthy partner in the title role. All the others acquitted themselves satisfactorily. Toscanini himself earned, of course, a very clamorous personal success. The choruses, prepared by Veneziani, were especially worthy of note.

Altogether, if the Scala continues as it has begun, the season will be one of the most memorable in many a year. Rehearsals are now going forward for Puccini's "Tosca," and the composer himself is present.

THE DAL VERME AND CARCANO SEASONS.

At the Dal Verme, too, the Carnival season is getting on splendidly. The usual repertory of operas is varied by the addition of a ballet entitled "Excelsior," which proves an excellent attraction and helps to crowd the house.

At the Teatro Carcano, the "Organizzazioni liriche" is giving a very good series of performances. As reported previously, the object of these is to give employment to the great number of artists whose theaters have had to close their doors. Following the example of some of the leading Italian artists, Mascagni has lent his aid and has staged and directed his own "Isabeau." When he appeared on the stage, the public, which crowded the theater, tendered him an ovation in order to show its gratitude for what he was doing.

ARTURO SCARAMELLA.



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Phillip Gordon Delights Memphis

Memphis, Tenn., February 19, 1922.—Phillip Gordon, pianist, assisted by Dorothy Dickerson, soprano, was an attraction here during the recent Ampico Week. According to one of the local papers Mr. Gordon's "vital and energetic style enabled him especially to treat the master composers with an individuality that was not only charming, but also delightful as well."

L. P.

Baird Lives Up to Reputation

An artist out of the ordinary, was the verdict of professional musicians who heard Martha Baird, pianist, when she appeared in recital in Hagerstown, Md., on February 9. According to the Morning Herald of that city, Miss Baird captured her audience even before she touched a finger to the keys. With a combination of imagination, individuality and skillful interpretative ability, she carried through a



MARTHA BAIRD,
pianist.

versatile program with the feeling and intelligence of the true artist. The critic of the same paper further stated that the program was of a high order throughout, not only in selections and arrangement, but in its remarkable rendition. The report wound up by saying that the committee of the Women's Club is to be congratulated on bringing an artist of such marvelous promise as well as present achievement to Hagerstown.

Another recent engagement filled by Miss Baird was in Albion, Mich., when she gave a recital at Albion College. One of the comments in the review of the event which appeared in the Recorder was to the effect that Miss Baird's pleasing personality won the audience at the start and continued applause after each number signified her hearers' praise for her genuine talent, combined with brilliant technique and characteristic interpretation. "She was certainly all that had been predicted, those hearing her said, and more," was another tribute paid to Miss Baird by the Recorder.

April 9 the young pianist is booked to play in Detroit with the Detroit Symphony Orchestra.

Kathryn Meisle for Canada

A special group of American songs will be featured by Kathryn Meisle in the three Canadian recitals which she is to give after her appearance in Boston on March 12. On this date she will appear with the Handel and Haydn Society, under Emil Mollenhauer, singing the important contralto part in Dvorak's "Stabat Mater," and will be associated with Helen Stanley, Mr. Whitehill and Mr. Hackett. Miss Meisle is giving special attention to American novelties, which she is coaching with Walter Golde.

St. Olaf Choir Returns Home

F. Melius Christiansen and his victorious band of choristers celebrated their home-coming, not by accepting a banquet, which the citizens of Northfield offered to tender to them, nor by accepting a public reception on the part of the student body, but by giving on the day after their arrival a concert free to the student body of St. Olaf Col-

lege and the citizens of Northfield, in their college chapel, and by giving another complimentary concert to the faculty and student body at Carlton College, the other seat of learning at Northfield, a college supported by the Baptist Church. At both these concerts the entire program sung on the road was presented. Needless to say, the St. Olaf choristers received tremendous ovations from the student body and faculty of Carlton College, itself famed for its musical culture.

Adelaide Fischer a Popular Soprano

Adelaide Fischer, soprano, ranks high in American art, being an American by birth and a splendid product of an all-American training. She has studied with Francis Stuart, of New York, and gives him much credit for her success. Miss Fischer has appeared as soloist with the leading clubs and orchestras throughout the country, always being acclaimed as an artist of ability. She has appeared in the following cities with marked success: Chautauqua, Syracuse, Canaan, Johnstown, Port Chester, Brooklyn and

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ACROSS THE COUNTRY

Albany, N. Y., February 20, 1922.—John Barnes Wells, tenor, and Filmore Ohman, pianist, delighted a large audience in Chancellor's Hall at a concert for the benefit of the camp building fund of the Boy Scouts. Mr. Wells is a favorite with Albany audiences, having appeared here many times, and he was given a rousing welcome. His numbers included four exquisite love lyrics by W. Frank Harling, some appealing compositions by Aylward, Loomis and Dett, and finally several of the tenor's own numbers, given in a delightful manner. Mr. Ohman played with brilliancy and gave keen pleasure to his listeners. In response to requests he "jazzed" Sinding's "Rustle of Spring." George D. Elwell engaged these artists.

Edwin Lemare held a large audience in the Cathedral of All Saints recently with a fine organ program. Mr. Lemare is no stranger to Albany and his coming, under the auspices of the Eastern New York branch of the American Guild of Organists (Frederick H. Candlyn, dean), was one of the red letter events on the musical calendar. The chapter, which includes organists of Albany, Troy, Schenectady and vicinity, aims to sponsor three organ recitals a season. In addition to one of his own compositions, Mr. Lemare played "The Ride of the Valkyries" superbly, and improvised on a theme submitted by a member of the Organists' Guild in the audience.

Henrietta D. Knapp, pianist, a graduate of the Syracuse University Conservatory of Music, was the assisting artist for the Community Chorus recently. The Albany Academy Mandolin Club, Mrs. F. V. A. Miller conducting, played.

The Music Club of the State College for Teachers presented a Grieg program recently. Wilhelmina Westbrook, T. Frederick H. Candlyn, Edna Shafer and Dr. H. W. Thompson were in charge.

An unusually large audience heard St. Mary's Roman Catholic choir boys and adult soloists in the Knights of Columbus auditorium Sunday. The program was arranged by Dr. Ernest T. Winchester and the soloists included Lilian Frances Cole, soprano; Gertrude Townsend Hastings, contralto; Rose M. Delehanty, soprano; Jeremiah F. Kiely, tenor, and Savas Madilios, violinist.

Edwin B. Parkhurst, Leo K. Fox and Arthur A. Perkins sang at the annual dinner of the Old Philologists recently. Helen Thompson, pianist, is in New York for the winter.

E. H. V.

Alliance, Ohio, February 23, 1922.—The concert Monday evening, February 13, at the Soldiers' Memorial Hall, was decidedly the biggest number of the concert-lecture course given thus far, and again we are indebted to the College Women's Club for an evening of genuine delight. The audience enthusiastically expressed its appreciation of the two renowned artists who combined in a program of great artistic merit. Maurice Dumesnil is one of the greatest pianists ever heard in Alliance. His tone is unique for its clarity and shadings; rippling pianissimos of exquisite delicacy followed by crashing crescendos of dramatic intensity have power to thrill the most blasé listeners. He combines the poetic and dramatic to an amazing degree. Lovers of Chopin were held enthralled by his remarkable interpretations. The magnificence of Liszt was reincarnated through his intellectual musicianship. For encore numbers he played "Liebeslied," Kreisler, arranged for piano by Rachmaninoff, and Liszt's etude in D flat. Vera Poppe appeared on the same program. She plays with dash and vitality and yet is able to coax singing tones of infinite tenderness from her instrument. She is free from affectations, straightforward and sincere both in her art and personality. Her individual group, headed by a quaint Bach number and ending with a dashing Spanish serenade, gave her an opportunity to reveal the elasticity and scope of her art. An original composition, "Song of Pan," was so charmingly played that she had to repeat it.

R. M. C.

Bay City, Mich., February 20, 1922.—February 5 Jessie Rittenhouse lectured in Saginaw at the Bancroft Hotel, her subject being "Some Phases of the New Poetry." The lecture was preceded by a half hour of music, Anne Wickes and Bruce Benjamin singing a number of songs, settings of the poems of Miss Rittenhouse.

Among the recent musical events which have proved of interest to Bay City music lovers was the appearance of Theodora Sturkow-Ryder, who presented an excellent program February 13; that of Leopold Godowsky, who gave a recital at the Masonic Temple in Saginaw, under the auspices of the Woman's City Club of that city; and that of Marian Struble, violinist of Ann Arbor, district prize-winner of the N. F. M. C., who gave a recital for the Tuesday Musicals of Bay City, February 14, assisted by Mary Louise Maxwell, accompanist of Ann Arbor.

M. A. W.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—(See letter on another page.)

Canton, Ohio, February 20, 1922.—One of the most enjoyable, and at the same time one of the most novel, musical offerings presented to the people of Canton in a long time was an evening of Indian music, February 14, given in the auditorium of the McKinley High School by Charles Wakefield Cadman, noted composer of Indian songs and piano compositions with an Indian theme, and Princess Tsianina, under the auspices of the Canton Woman's Club. He played a number of these compositions last night and before several of them explained their origin as given to him by the Indians. He also played some of the old melodies upon a genuine Indian flageolet, showing the Indian's inherent sense of time and rhythm, and showed how he took the original melody, as played upon the flageolet, and then played it upon the piano with his own musical setting. Princess Tsianina sang a number of groups of Indian songs, opening with Troyer's harmonized and translated Zuni song, and invocation to the Sun-God. This was followed by the "Lover's Proposal," another Zuni translation by Troyer, and that in turn by a Cheyenne melody by Lieurance, "By the Waters of the Minnetonka." This was followed by a suite of four numbers by Mr. Cadman, all of his own composition. Two of them were from his well known "Thunderbird" suite, built upon the melodies of the Omaha tribe, and the others—"Wah Wah Taysee" (a dance) and

an ode, "To a Vanishing Race—built upon a Navajo melody. Princess Tsianina's next group was composed of "Her Blanket," by Lieurance, a soft and weird theme dealing with the life of a squaw, which she wove into her blanket; "Ho Ye Warriors," a Sioux melody expressing the thoughts of the squaw to her brave on the war-path, and "From the Land of the Sky Blue Water," an Omaha melody, the latter two by Cadman. As an encore, the Princess sang "At Dawning," by Cadman. In his next group, the composer presented three numbers from his latest work, the "Omar Khayyam" suite, which were followed by a group by the princess, including Freebey's "O Golden Sun," Burton's "The Naked Bear," a crooning song, and the "Canoe Song," an aria from the opera, "Shanewis," by Cadman. The latter was one of the most delightful numbers on the program. This was followed by a brief talk by Mr. Cadman, explaining the Indian music, and the concert closed with a group of songs by the princess, the last of which was an aria, an "Indian Lament," from Cadman's "Shanewis." The princess sang delightfully and gave splendid interpretation to the various songs presented by her. Mr. Cadman's playing was masterful, and many who had played his Indian compositions, received new ideas from the composer's own interpretation of his own music.

The best in sacred music of the classical school was presented February 19, by St. Joseph's Choral Society in the first of two concerts in the school hall. The choir of thirty-two voices, with full orchestra accompaniment (Devot's Orchestra) appeared under the direction of Earl H. Stock. St. Joseph's choir is fortunate in that it includes in its personnel several soloists who rank among the best in Canton. The choral balance is particularly good. Music of real substance was selected for the program, including inspiring works of Gounod, Rossini, Donizetti and Wagner. In Gounod's "Gallia" the chorus reached the height of its dramatic effectiveness.

R. McC.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio, February 14, 1922.—The concluding number of the Bernardi concerts, on February 12, brought Rosa Raisa and Giacomo Rimini in a concert which called out one of the largest and most enthusiastic audiences of the season. Rosa Raisa sang songs in English, French, German, Russian, Hebrew and Italian and elicited the warmest praise from her hearers and from the press the following day. Rimini also was thoroughly enjoyed, and the two were heard together in delightful duets. They were accompanied by A. Franchetti. It being a holiday, the audience joined in at the beginning in singing "The Star Spangled Banner," accompanied by Lucretia B. Jones.

B. G.

Columbus, Ohio, February 19, 1922.—Ignaz Friedman, pianist, and Carolina Lazzari, contralto, gave a joint recital at Memorial Hall, February 10, under the auspices of the Women's Music Club. Mr. Friedman, who is new to Columbus music lovers, was a pleasant surprise to the large audience that assembled to hear the concert. He revealed an amazing technic and ability to play with feeling and expression. His first group was made up entirely of Chopin

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numbers, which were played splendidly, perhaps the best being a valse. "Two Viennese Dances," a collaboration of Friedman and Gaertner, were exquisitely done. The Wagner-Liszt "Tannhauser" overture was very beautiful. One of his numerous encores was the Liszt "Campanella," which was perfection in itself. Miss Lazzari gave a varied program and was enthusiastically received by the audience. "Amour Viens," from "Samson and Delila"; "Lungi del caro bene," by Secchi, and "Lieti signori," from Meyerbeer's "Ugolino," were her best contributions to the program. Two Hageman songs were especially well sung—"Do Not Go, My Love," and "Cunning Little Thing." Miss Lazzari has an exceptional vocal quality and a fine grasp of interpretative values.

The Girls' Glee Club of Ohio State University gave its annual Home Concert in the University Chapel, February 17. Dorothy Moore, pianist, and Helen Hurst, contralto, were soloists. Their work was splendid and received generous applause. Trios, quartets and instrumental sextet numbers were part of the pleasing program. Diana Taylor, president of the glee club, directed the chorus numbers. N. H. B.

Denver, Colo., February 17, 1922.—The tenth Chamber Music Party was held at the home of Mr. and Mrs. George E. Cranmer, February 12. The Denver String Quartet presented the following works: Quartet in F major, op. 59, No. 1, Beethoven; variations from quartet No. 4 ("Death and the Maiden"), Schubert; canzonetta from quartet in E flat major, op. 12, Mendelssohn; quartet, op. 70, Sinding. The organization is composed of Henry Trustman Ginsburg, first violin; Walter C. Nielsen, second violin; Maurice Perlmutter, viola, and Sigurd Frederiksen, cello. B. G.

Des Moines, Ia., February 16, 1922.—A permanent chorus of 500 voices and orchestra of fifty pieces are expected to materialize at Des Moines, Ia., out of an immense pageant being produced by National Red Cross officers for presentation March 7 to 11, in connection with Central Division convention of the Red Cross. The pageant requires 2,500 participants. Dean Holmes Cowper, of the Drake University Conservatory of Music, in charge of assembling and directing the chorus, has expressed an ambition that the organization be made permanent. The orchestra is being recruited from theaters of the city and colleges in all parts of the state by Prof. Carl Schleur, of Drake University. One episode of the pageant is a World War engagement by a full battalion of Iowa National Guard, during which the orchestra plays the Tchaikowsky overture, "1812." Among the chorus numbers at dramatic interludes in the pageant will be "The Deed Divine," from Sullivan's "Golden Legend"; De Koven's "Recessional"; the Verdi "Dies Irae"; "Help, Lord," and "Lord, Bow Thine Ear," from "Elijah." Dance accompaniments from Mendelssohn, Borodin and Gounod; vocal and instrumental solos, and concert numbers by the orchestra are being prepared. Both chorus and orchestra are the greatest ever assembled in Iowa. G. B.

Detroit, Mich.—(See letter on another page.)

East Liverpool, Ohio, February 23, 1922.—A large and enthusiastic audience greeted the East Liverpool Male Chorus and its assisting artist, Vera Barstow, American violinist, when they appeared in concert at the Ceramic Theater, February 8. The chorus, under the direction of Lysbeth Hamill, sang a program of numbers requested by associate members and the public. The selections were well rendered. Miss Barstow won round after round of applause with her first group of numbers. She gave Chopin's nocturne in E flat, after which came "Jola de Pablo," by Sarasate, and "From the Canabrake," by S. Gardner. The audience recalled the artist, who rendered "Songs My Mother Sang," by Dvorak. In the Saint-Saens "Rondo Capriccioso" there was a certain dash, rendered with facile technic, broad gripping tone and modest confidence. As an encore she played beautifully "Old Refrain," by Kreisler. The three final numbers—"Fairy Sailing," "Ghost Dance" and "Moto Perpetuo"—each just one minute in length, were as charmingly given as the preceding ones. Kreisler's "Leibesfreud" was the encore. S. Carl Bernthaler, her associate artist, who accompanied her at the piano, must be given much credit for his work. He is already known to local music lovers from his appearance here last season. R. McC.

El Paso, Tex., February 15, 1922.—Anna Pavlova, with her excellent company, gave two performances, matinee and night, at the Texas Grand Theater, on February 4, to crowded houses. Robert Martin tendered Pavlova and several of her company a dinner at the Latin-American Club in our sister city of Juarez on the following day. Members of the orchestra of the club recognized Pavlova, and began playing Spanish airs of which she is so fond, and she, with her partner, Laurent Navikoff, danced a lovely group of numbers.

The high school students gave a very enjoyable performance of "The Mikado" at the auditorium of the school on the afternoon and night of February, 10. The work of the chorus and principals was admirable. They sang to crowded houses at each performance.

Another delightful musical treat was afforded El Pasoans on February 11 at Liberty Hall, when the Cherniavsky Trio gave a concert. This was the third of a series of the "pop" concerts presented this winter under the auspices of the Women's Club. Liberty Hall was crowded. The program opened with a Mendelssohn trio. Among other numbers played were "Romance Orientale," Rimsky-Korsakoff, and "At the Brook," Boisdoffe. The piano was delightful in this number. The encore was "The Slave Dance," by

Brahms. Jan Cherniavsky, pianist, played a group of three Chopin numbers with brilliancy.

The regular meeting of the MacDowell Club was held in the auditorium of the Women's Club House last evening. There were a number of vocal and piano solos which were highly enjoyed by a good crowd. T. E. S.

Emporia, Kan., February 16, 1922.—An interesting recital was given at the College of Emporia by Richard Keys Biggs, organist, of Brooklyn, on February 8. Mr. Biggs was not well known in Emporia, but gave such a good account of himself on the large four-manual concert organ that he will be remembered as an organist with not only technical equipment but also splendid musicianship as well. His program included many modern numbers, four of them by Vierne, the French organist.

The Women's Glee Club of the college has been giving several concerts in Wichita and Independence, Kan., during the past two weeks.

Ignaz Friedman, pianist, appeared at the State Normal auditorium February 13 in a recital of mostly classical numbers, the latest modern on the program being Brahms in the Brahms-Paganini variations. His playing was technically superb.

At the high school auditorium Percy Hemus and a group of artists gave a performance of Mozart's "Impresario" in splendid style. The opera is a good example of Mozart's style, and in presenting it, all details in keeping with the spirit of the work were well attended to. The performance of this opera is to be commended, as it is far superior to the average concert of lyceum type. D. H.

Fort Wayne, Ind.—(See letter on another page.)

Indianapolis, Ind., February 17, 1922.—A record audience gathered under the auspices of the Indianapolis Federation of Public School Teachers, in the Caleb Mills Hall to hear Florence Macbeth, of the Chicago Opera, in her first recital here last Thursday night. Miss Macbeth, who had George Roberts as assisting artist, was in delightful voice, and in every rendition supplemented her reputation as an accomplished artist of rare charm and personality. Her rendition of the old-French numbers, particularly "Si Les Fleurs Avaient des Yeux" of Massenet, and the American group (notably Curran's "Ho! Mr. Piper"), were the outstanding features of the well chosen program. In the polonaise aria from "Mignon" there was a precision and ease in the florid passages which is too seldom heard today on the concert platform. Not less worthily did Mr. Roberts add to the program by his effective accompaniments and his playing of a group of solo numbers. B. G.

Ithaca, N. Y., February 17, 1922.—Patrick Conway, prominent band conductor, believes that the training of the performer on brass or reed instruments should be as careful as that on the better known virtuoso stringed instruments. Mr. Conway, who was recently chosen director of the new School of Band Instruments to be affiliated with the Ithaca Conservatory of Music here next autumn, asserts that players of the former instruments too often lack even the fundamentals of their craft. The Conway Band, which won first place at the Pan-American Exposition, will be heard in its usual summer seasons as heretofore. The conductor will, however, give annual spring and fall concert seasons in Ithaca at Stewart Park, at which time visiting soloists of note will be invited to give "master" sessions at the Band School. Associated with Mr. Conway in the faculty of the school are Ernest F. Pechin, head of the brass department, and Sam Evanson and Clarence Page, heads of the reed department. The school is to open in September. B. G.

Johnstown, Pa., February 7, 1922.—The Cambria Steel Company's Male Chorus held a reorganization meeting in Library Hall on December 13, when John C. Lecky was elected as the new president for the ensuing year and Jolui Lloyd Jones was retained as director. Rehearsals are in

progress for a concert to be given by the chorus early this spring, when, in addition to the voices, the large Cambria Orchestra will assist. As an added feature for each rehearsal, some special numbers will be on the program. On Tuesday, January 24, Elinor E. Geis, soprano pupil of Caroline Mier-Hardy, of New York City, who was visiting her parents in this city, was soloist, with the Cambria Machine Shop Octet assisting. Earl Scanlon was accompanist.

Emma Louise Raah, of this city, violinist in the Margaret Horne studio in Pittsburgh, was on the wireless program broadcasted from the Koda Station of the Westinghouse Company, December 24, along with other members of the Biddle Concert Company.

Mrs. F. H. Luebbert gave a pupils' piano recital in Westmont Chapel, January 9. Dorothea and Hermine Luebbert, daughters of the instructor, were included on the program.

(Continued on page 52)

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Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; February, March, Miami, Fla.; April, Bellefontaine, Ohio; June, July, Columbus, Ohio.
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Jeanette Curry Fuller, Rochester, New York.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Antonio, Texas, on June 5 and July 17.
Addye Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; 1311 Elm St., Dallas, Texas, June, 1922; Chicago, August, 1922.
Carrie Munger Long, 604 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.
Mrs. Ora Synnott, 824 No. Ewing Ave., Dallas, Tex.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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The Hammond Piano School, Bess Hammond instructor, conducted three recitals in the studio in the Swank Annex on January 20, 21 and 23. The first two recitals included thirty-one pupils on the program. At the third recital Julia Elliott was presented in solo recital, her numbers including Moszkowski's "Germany," Paderevski's "Minuet" and Schubert's "Moment Musical."

Among the most interesting of the series of musicales included in the University Night Course of the Methodist Episcopal Church was the appearance of the Harp Ensemble, with Raymond Simonds as vocal soloist, on February 3. This was the third annual visit of Nellie Zimmer, harp soloist, on the M. E. University Night program in Johnstown, and she was enthusiastically received. The harp trio includes Nellie Zimmer, Carolyn Rice and Adele Graves. Another number of interest on the night course was on January 27, when the Gloria Trumpeters were the entertainers. The quartet was assisted by Mrs. E. E. Collier, of this city, contralto, with Mrs. H. R. Coleman as her accompanist.

The eighth religious pageant, written by the Rev. Wilfried Tappert, associate pastor of Zion's Evangelical Lutheran Church, was presented in that edifice on Sunday evening, February 5. A large choir and thirty-two principals participated. Their religious pageants have been the source of much discussion among musical circles in Johnstown.

Edward Melvin Harris, local musician, is represented in a special exhibition of manuscripts at the Carnegie Art Galleries in Pittsburgh. Mr. Harris' exhibit is an aria from an opera based on a Persian theme. The words for the opera arias were selected from the writings of Muizzi, a Persian poet, with some additions and the text by Mr. Harris, who also designed the costumes and settings.

The Morgan Choir, recently organized by Prof. Thomas E. Morgan, Johnstown's pioneer choral director, gave its first concert in the Vine Street Presbyterian Church on Sunday evening, February 5. A similar concert was given at the Methodist Episcopal Church on February 19. The choir consists of ninety-eight voices, and Lucy Moses Kress is accompanist.

L. S.

Kansas City, Mo.—(See letter on another page.)

Laramie, Wyo., February 8, 1922.—January 25 the University Chorus of the University of Wyoming, George Edwin Knapp conductor (Roger C. Frisbie assistant conductor), presented "The Messiah" in the University auditorium. The chorus was assisted by the University Orchestra and the following soloists: Margery Mitchell, soprano; Mrs. Josiah Preston Markley, contralto; Mrs. George Edwin Knapp, contralto; George Edwin Knapp, tenor; Herbert Gould, bass, and Mabel Babington, pianist.

Lawrence, Kan., February 9, 1922.—The Kansas University men's glee club, thirty voices, under the direction of Dean H. L. Butler of the School of Fine Arts, and the women's glee club, forty-four voices, under the direction of Rena Lazelle, gave a concert last night at the Bowersock Theater to a crowded house. The men sang numbers by Verdi, Murchison, Spence, Forsyth, Scott and Cook. The women contributed songs by Strauss, Dickinson, Conant, Brockway and Fox. Both clubs sang with fine tone quality and in the most artistic manner. The men's glee club leaves Monday for a trip of ten concerts, reaching the following Kansas towns: Frankfort, Chanute, Iola, Arkansas City, Chillico, Oklahoma, Caldwell, Wichita, Conway Springs and El Dorado. The soloists with the club are Phil Darby, tenor; Ray Gafney, tenor; Fred Semon, baritone; Earl Miller, bass; Kenneth Miller, violinist; Elmer Olson, pianist and accompanist, and Luther Carlton, pianist. Dean H. L. Butler, of the School of Fine Arts, director of the club, will sing a group of solos on each program.

Logansport, Ind., February 15, 1922.—The concert given last Wednesday by Florence Macbeth, assisted by George Roberts, in the Elks Hall, under the auspices of the Music League, was attended by a large audience and proved to be one of the most enjoyable of the season. It was the singer's first visit to the city, but she at once established herself in the hearts of her listeners. Every one of her contributions found favor, particularly the old English and modern American groups, of which Roberts' "Pierrot" and Leoni's "Tally-Ho" were outstanding features. George Roberts was conspicuous by his accomplished playing of the accompaniments and excellent performance of his solo numbers.

Louisville, Ky., February 14, 1922.—Students from the classes of Dan Baker and Lionel Sinclair gave a recital at the Louisville Conservatory of Music, February 7. The following took part: Lillian La Rue, Mrs. Louis Bornwasser, Emaline Archer, Evelyn Kaiser, George Dubinsky, Helen Eichenberger and Geraldine McNeely, pianists; Mary Killmeier, Mrs. Fred Wells, Ava Belle Bradley, Irene Mossbarger and Mrs. A. E. Nelson, vocalists. Sara Lee was the accompanist.

Manitowoc, Wis., February 11, 1922.—The fortieth concert of the Artists' Courses brought Rudolph Reuter and Edward Collins in a two-piano recital. This was Mr. Reuter's fourth concert appearance in Manitowoc, where he is a great favorite. These two artists played in most effective ensemble, the Mozart sonata in D major, the Grieg "Romance and Variations" (op. 54), Ravel's suite ("Ma mere l'Oye"), and Saint-Saëns' "Algerian" suite, besides several shorter numbers.

Memphis, Tenn., February 17, 1922.—A delightful evening was offered music lovers last week when the Opera Club gave a splendid account of itself in its renditions of "Cavalleria Rusticana" under the direction of Adolph Steuterman, who also served as the capable accompanist. Mrs. B. F. Turner, president of the club, spoke of the permanent place which the organization occupies, and how much it means to the musical uplift of Memphis; there are over two hundred members at present. The principal parts were taken by Mrs. W. B. Murrah, soprano; Mrs. J. P. Ramsey, contralto; C. M. Saner, tenor, and John Kinnie, baritone. Mrs. Murrah's voice is beautiful and her Santuzza was splendidly interpreted. Mrs. Ramsey, as Lucia and Lola was most satisfying, while Mr. Saner and Mr. Kinnie were equally pleasing. Harrison Crofford gave the interpretation of the libretto.

One of the worthy features of the Beethoven Club is the series of free monthly recitals, inaugurated many years ago. They become more appreciated and popular each year. The last one was arranged by the chairman for the month,

Mrs. D. L. Griffith, whose program making is always well balanced. Ensemble music predominated; a trio for violin, cello and piano was the opening number followed by two selections for voice by Mrs. Robert Metcalf, who sings with unusual sweetness and clarity. A piano quartet, composed of Mrs. Louis Davenport, Mrs. Jack Terry, Sara Phillips and Herbert Summerfield, gave a splendid rendition of Wagner's "Spinnelied" and Weber's "Invitation to the Dance." Much interest was evinced in the appearance of Mrs. Sam Bowen, soprano, who was heard for the first time on a Beethoven Club program since her return from New York, after several years' study. Mrs. Bowen's singing of the exquisite duet from "Madame Butterfly," with Hugh Sandidge, tenor, was beautiful and artistic, and brought forth such a tumult of applause that a part of it had to be repeated. Mrs. L. Y. Mason at the piano afforded musically support. Mrs. F. F. Faehrmann, contralto, accompanied by a trio (piano, violin and cello), gave a delightful group of songs. The closing number proved an effective climax when a sextet, composed of Mmes. Emerson Bailey, H. H. Harris, W. E. Hyde and Woodson and Misses Lucile Ham and Alice Woods, gave two charming selections, accompanied by Mrs. Frank Sturm, who is unusually talented.

On January 31, Arthur Nevin, director of municipal music in Memphis, and Leon Rains, American basso, were guests at a luncheon tendered in their honor by the Beethoven Club in the ballroom of the Chisca Hotel. The musical program was opened by Mrs. T. B. Ramsey, whose lovely contralto voice showed to advantage in "Supplication" (La Forge) and a "Norwegian Love Song" by Clough-Leighter. Mrs. J. C. Adler gave two numbers, "A Spring Morning" (Wilson) and "Duna" (McGill). Mrs. G. B. McCoy's accompaniments for both soloists were beautifully rendered. Harry Forsythe, accompanied by Mae Stapleton, sang "The Last Song," Tosti, and "Lassie o' Mine," Wais. Mrs. R. A. Street, whose program making is always good, introduced each participant. Jessie Christian, soprano, and her manager, Miss Harschbarger, who were in the city, were specially invited guests. Miss Harschbarger gave an interesting talk.

At a pair of concerts given by the Cincinnati Symphony Orchestra under the direction of the Cortese Bros., Eugene Ysaye and Modest Alloo conductors, Monday afternoon and evening, interesting programs were presented. The selections were performed with authority and warmth, enabling the popular conductor to bring out some splendid effects. The orchestral numbers included works by Mozart, Beethoven, Wagner, Bizet, Saint-Saëns, Delibes, Mendelssohn, and E. Ysaye. Karl Kirksmith and Joseph Vito played duets for cello and harp, and the incidental violin solo in "The Deluge" (Saint-Saëns) was performed by Emil Heermann.

J. V. D.

Miami, Fla., February 9, 1922.—Frieda Hempel's wonderful concert—the reproduction of the art of Jenny Lind—proved the sincerity of her purpose as well as the marvelous beauty of her voice. She won the hearts of Miami! The quaint attire of her assisting artists lent a harmonious note to the scene. Coenraad Bos, pianist, was the accompanist, and Louis Fritze, flutist, each of which was given the opportunity to prove his artistry, and each played to the delight of the audience and responded graciously to encores. At the close of her program Mme. Hempel was obliged to repeat the Farley "Wind" song three times before the audience would go.

An Oriental Tea, was given last Monday afternoon, by the Miami Music Club. The idea was conceived by the president of the organization, Grace Porterfield Polk. Many of the guests wore Oriental costumes, and a little musical sketch, "The Cruel Mother-in-law," was daintily sung by Mrs. Russell Putnam, Adelaide Clark, Rachel Jane Hamilton and Sato Miyano. Eleanor Clark presided at the piano. Japanese costumes were worn by the soloists. Eight little girls, pupils of Sara Wilson, gave a Greek dance, "Birds and the Brook," and Kitty Owen danced several Oriental numbers. Nathalie Briggs was another graceful dancer. Perhaps the most effective feature of the occasion was the singing of Rachel Jane Hamilton in "Madame Butterfly," she was accompanied by Eleanor Clark, and both wore Japanese costumes. Much of the success of the affair was due to the energetic endeavors of Leona Dreisbach.

Cara Germain, teacher of voice, gave a program before the League of American Pen Women, Florida division, at the White Temple, Monday evening. Her subject was "The Opera."

The musical numbers at the Garden Party, given at the home of Mr. and Mrs. Charles Briggs, were highly enjoyed. Percy Long's numbers were "For You Alone" and "Roses of Picardy." Laura van der Loht sang "The Swallows" and "My Love Is Like a Red, Red Rose." Mrs. Burcham Harding read "Shadows" and "Katy's Answer."

A chorus of fifty voices from the White Temple Choir, combining with prominent soloists, gave "The Messiah" last Tuesday evening in the White Temple. Under Charles Cushman conductor, the masterpiece was sung to an enthusiastic audience. Dorothy Mayers, soprano; Herbert Kragh, tenor; Adelaide Clark, contralto, and Robert Louis Zoll, baritone, sang the solo parts with fine musical appreciation.

Bertha Foster has instituted a community musical feature in her weekly organ recitals at Trinity Episcopal Church. These concerts are open to the public and there is always an assisting artist to vary the programs. Rachel Jane Hamilton was soloist last Thursday, and was greatly appreciated by the public.

The Miami Conservatory of Music is receiving congratulations for the addition to its faculty of Walter Witko, violinist. For two years Mr. Witko was connected with the School of Musical Art in Jacksonville. Bertha Foster, founder and director of the Miami Conservatory, also established the Jacksonville Musical Art School twelve years ago.

The Florida branch of the League of American Pen Women has sent Miss Foster a letter of appreciation for the musical work in the community.

"Farmer John," pantomime and dance, is being staged by Sherman Hammat; the receipts from the entertainment will go to help pay for the piano at the Miami Beach School. Miss Foster's faculty is very generous in donating is talent for deserving purposes.

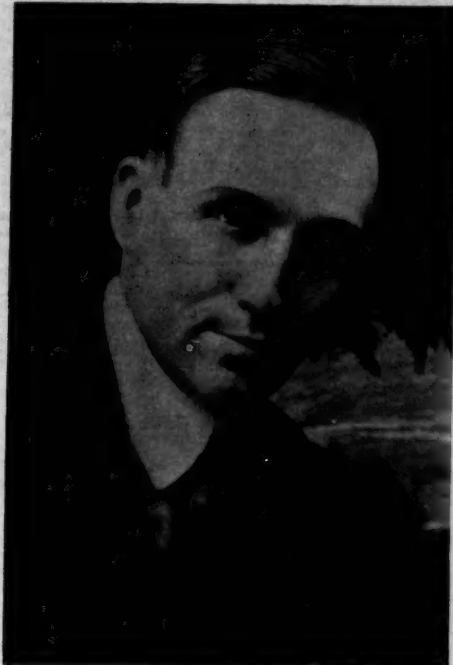
Mrs. Daniel Cromer, accompanied by Mrs. Le Roy
 (Continued on page 55.)

OPINIONS OF THE PRESS

New York Critics Praise Reuben Davies

Reuben Davies, young American pianist, who gave a recital in Aeolian Hall, on December 26, was the recipient of many flattering comments from leading New York newspapers, a few excerpts of which are herewith appended:

A program of exceeding diversion and scope brought back Reuben Davies, an American pianist of American training, last night to



REUBEN DAVIES,
pianist.

Aeolian Hall. Mr. Davies plays with eager intelligence and taste, and the results make for clear interpretation and pleasant hearing.—Gilbert W. Gabriel, in the New York Sun.

His playing is satisfactory because of an understanding of dynamics, good pedaling and a general plan, clearly conceived and well executed.—W. J. Henderson, in the New York Herald.

The sonatina by Ravel rippled almost as laughingly as his "Jeux d'Eau," played with more precision than color. He is a virile player, and his rendition of the Bach-Busoni "Chaconne" was masterly and intelligent. This massive work calls for prodigious strength and unerring technique, and it received satisfactory treatment in Davies' hands.—New York Evening Mail.

In the Bach-Busoni "Chaconne" this clarity was well placed, and Mr. Davies showed fine power of tonal and emotional contrast in his opening number.—Katharine Spaeth.

Mr. Davies exhibited a technique equal to any demands placed upon it, playing with an abandon and freedom delightful to hear.—New York Morning Telegraph.

A very beautifully shaded tone, a poetic touch of best effect and an adequate technique distinguish his artistry. The artist, who gave real pleasure to a good-sized audience, pleased especially in the Bach-Busoni "Chaconne," a sonatina by Ravel (a composition of real feeling), his own "The Spirit of Passing Clouds," as well as works by Chopin, Ravel and Liszt.—Maurice Halpern, in the New York Staats Zeitung.

Cuthbert Scores in "Messiah"

The following excerpts attest recent successes of Frank Cuthbert, the basso:

Frank Cuthbert is surely one of the topnotch interpreters of "The Messiah" bass parts. He has the voice, style and an assuring manner, and he puts his personality in his work.—Pittsburgh Sun, December 28, 1921.

If you have never heard Frank Cuthbert tear the rafters asunder in the bass furioso, "Why Do the Nations," you should mark it in your new 1922 calendar during Christmas week, and be sure to get your seats on time.—Pittsburgh Post, December 28, 1921.

Other notices were as follows:

Frank Cuthbert exhibited a fine masculine voice, full of resonant fire, and sang with splendid effect, winning a deserved encore.—Montreal Gazette, January 9, 1922.

An artist of genuine distinction. Frank Cuthbert has a rich and pleasing basso, and interprets with excellent taste.—Toronto Mail and Empire, January 11, 1922.

Frank Cuthbert is a resonant singer with good dynamics of voice and dramatic expression that made his singing enjoyable and inspiring.—Albany Knickerbocker Press, February 2, 1922.

Mr. Cuthbert has a voice of remarkable quality. His low tones are of ponderous calibre, while his upper tones are as velvety as a light baritone. He scored in all his numbers and the audience insisted upon repetitions.—Albany Times-Union, February 2, 1922.

Gentle's Carmen a "Marked Success"

The following are only a few of the many excellent criticisms Alice Gentle's Carmen has received from the daily press:

Alice Gentle, yesterday afternoon, on a very short notice substituted for Geraldine Farrar in "Carmen," due to the latter's illness. Miss Farrar's nonappearance was a distinct disappointment, but Alice Gentle is a great Carmen, and yesterday afternoon, although only a few hours had elapsed since her singing of Floria

Tosca the evening before, she gave prodigiously of her lovely voice and galvanic acting energy. To sing Tosca one night and follow it with Carmen the next afternoon, and do both as magnificently as Miss Gentle did, is an achievement for any artist, and Miss Gentle well deserved the ovation that was bestowed on her yesterday afternoon.—Seattle Times.

Alice Gentle sang the principal role, achieving an even more marked success than on Tuesday evening in "Tosca," and proving that she has reached a still loftier pinnacle of excellence than when she was heard here with Fortune Gallo last year. Miss Gentle has added several cubits to her stature as a singer, and her acting matches her vocal artistry. . . . Her vivacious interpretation of the music would have been a delight, I am sure, to Bizet himself. An audience that filled the theater attested the prima donna's popularity in her home city and was instantly responsive to the appeal of her magnetic person. Before singing a note she was given an ovation. . . . The new richness in Miss Gentle's voice, coupled with her impeccable acting, made her singing of the famous "Habanera," the "Seguidilla," and other familiar but eternally new numbers, highly pleasurable. The warm, vibrant quality of her mezzo-soprano merged well with her idealized portrayal of the untamed spirit of Carmen.—Seattle Post-Intelligencer.

H. T. Parker Lauds Myra Hess

Myra Hess appeared with the Boston Symphony Orchestra before going to the coast and achieved a tremendous success. H. T. Parker, of the Boston Transcript, in speaking of this artist, had the following to say:

Miss Hess' tone was transparency itself, as limpid, supple, undulating, sensitive, as the music. She unfolded it in loveliness of line and suavity of phrase; she moulded it from period to period, yet it flowed; she paced and rhythmized it evenly; or she flecked it with light modulations, twined it with playful arabesques. She caught the grace of Mozart's turns and transitions, the delicacy of his reflections, his rippling, brightness, his exquisite ease from measure to measure, from movement to movement. . . . The listeners heard an aristocratic music in an aristocratic and finely shaded voice. Not too often are twentieth century pianists so at one with Mozart. Miss Hess has instinct for him.

Characteristics of Patton's Singing

Appended are two press notices which Fred Patton, the bass baritone, received on the day following his concert appearance in Norwich, Conn., February 15:

Range that was remarkable, diction that was notable, an even quality throughout its register and dramatic ability in expression were characteristics of Mr. Patton's well trained voice that made his singing a delight to discriminating hearers.—Norwich Bulletin.

Mr. Patton's voice is a pleasing baritone of excellent register. He sings vibrantly, elastically, freely with clear regard for well shaped, transparent tone. He sings with a keen sense of vocal design and with full and ready vocal skill. His enunciation is excellent.—Norwich Record.

Virginia Rea Inspires Editorial

Virginia Rea's recent appearance in Gothenburg, Neb., where she gave a concert with Elias Breckin, violinist, stirred the editorial writer of the Gothenburg Times to compose a leading article, as follows:

The bird-like voice of Virginia Rea has aroused many Gothenburg people to the truth that they have singing voices worth cultivating. If you would begin to cultivate your voice you must give up neighborhood friendships, for both cannot be cultivated at one and the same time. Last Saturday morning, after having resolved to lie abed late in order to sleep off the Rea-Breckin intoxication, an early morning pastoral by Wayne Carroll's roosters had us out

on the street by daybreak. Too early for work, so we encircled three blocks of homesteads in the City Beautiful.

What! Songbirds in January? Ah! A musical housewife doing her trills and cadenzas while she bends over the range in the effort to turn three creamy spotches on a griddle. Ah-ha-ha-oo-oo-ha-ha-ha—come over, there!—He-he-he-he-ha-ha-ha—Well, did you ever!—Ah-ha-ha-ha-he-he-ho—Wheh!

"A Musician Who Has Art and Brains"

Alice Nielsen's recent recital at Providence, R. I., given under the auspices and for the benefit of the American Legion Post of that city, called forth from the critics many favorable comments among which were the following:

A musician who has art and brains. Her remarkable interpretative gifts and her charming style of delivery, together with excellent diction, quite won her audience at the outset and held them throughout the recital.—The Tribune.

Miss Nielsen's wide experience in opera and concert was reflected in an interpretative ability which added to the effectiveness of all her songs. Her voice is used in a manner that makes a strong appeal to her hearers. Her diction, always an admirable quality of her singing, was an attractive feature of the songs in English.—Journal.

There was archness in Lehmann's "Weathercock" and Fouldrain's "Papillon" and a well defined dramatic sense in the beautiful "But Lately in Dance" of Arensky.—News.

Stopak Scores in Philadelphia

These excellent press comments followed Josef Stopak's recent appearance in Philadelphia:

Mr. Chaliapin was assisted by Josef Stopak, an excellent violinist, who played with fine tone and execution the Vivaldi concerto in A minor, Weinawski's "Souvenir de Moscou" and several smaller numbers by Slavic composers.—Philadelphia Ledger, February 2, 1922.

Mr. Stopak, the violinist, played the concerto in A minor of Vivaldi-Nachez, Arensky's "Serenade" and Weinawski's "Souvenir de Moscou," the latter being especially well done and most appreciated.—Philadelphia Bulletin, February 2, 1922.

He was accompanied by Josef Stopak, an excellent violinist.—Philadelphia North American, February 2, 1922.

Althouse Wins New Laurels

Such was the heading in the Laramie Republican after Paul Althouse's recent appearance in concert in that city. Expanding on the big headlines, the first paragraph in the report read as follows:

The Althouse concert was all that the committee of the Fort-nightly Club had hoped for it. It can be truthfully said that it marked an epoch in Laramie musical history. Even today previous concerts are being compared with it, and in the future, in all likelihood, all other musical offerings will be put in contrast with the Althouse night.

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A Story on Irene Williams

By Her Press Agent

Perhaps you know what a press agent (or publicity representative, if you prefer that title) is supposed to do. He is supposed to write snappy material about the artist whom he represents. From his palette of adjectives he is supposed to draw his fanciest colors and lay them on with a number four brush—if that is the technical designation for an instrument about a yard wide.

Now, I'm supposed to be writing something about Irene Williams, and according to the best traditions I ought to set forth her claims to greatness in such language that Miss Williams couldn't possibly live up to them. If I were to base my story on Miss Williams' press notices, that wouldn't be hard, because the critics have spilled themselves with unmodified rapture over her ability and charm. But I've made a mistake, although it is not press agent ethics to admit it. I've made the mistake of meeting and talking with my subject. With the result that I can't perpetrate the usual assortment of fervid stencils.

I've heard Irene Williams sing and I think that she's a wonder. I could spread my stuff on her lovely voice, her sound training, and the intelligence and taste of her interpretations. And unlike a deal of matter set down by press agents, it would be altogether accurate.

But, as I remarked, I made a mistake in meeting Irene Williams. I expected to find a rather pretty young woman, who would tell me that she was born in Salt Lake City, that she made her debut in San Francisco, and that she rose by steady stages to her present position in the concert field, along with a little theorizing on vocal art. That was the mistake! To begin with, Irene Williams proved to be so charming that I almost forgot that I was supposed to elicit printable information from her. Instead, we talked of cabbages and kings—and Miss Williams talks as brightly and cleverly of kings as of cabbages—of this person and that, of the baseball situation, of phonograph records, of—

Anyhow, it was just a human conversation instead of an interview. Which was a mistake. And instead of unearthing hair-raising, space-grabbing facts about Irene Williams, I discovered that she was a delightfully human young woman. And that's why I can't make the typewriter "shoot" out the usual press stuff. Irene Williams is too human. Maybe it's

establishing a new artistic high-water mark in the annals of the Philharmonic Society. It was the opinion of one of the other dailies that all of the numbers on the program were well played and finely interpreted by Mr. Pasternack. In reviewing the concert the critic of the Inquirer stated that in Wagner's "Flying Dutchman" Mr. Pasternack did his best work of the season, for his reading of the score left nothing to be desired. A portion of the report in the Record read as follows: "The playing, under the direction of Josef Pasternack, was of the same exhilarating type that distinguishes these concerts and makes them so enjoyable and refreshing." Max Seenosky, violinist, and Marcus Blitzstein, pianist, both young Philadelphia musicians, were enthusiastically received on the part of the audience.

An Albert Marsh Cycle

Albert Marsh, oboist with the Chamber Music Art Society, which is now making a six weeks tour through the Middle West, was formerly solo oboist with the Cleveland Orchestra and later with the Los Angeles Philharmonic. Having decided last year to seek a wider field for his art in the East, he undertook the trip per motor cycle. He is shown on his Indian in the accompanying photograph. It was a fine trip, and all went well until he and his mechanic arrived at Lexington, Missouri. At that point there was a small breakdown which would have taken a day or two to



ALBERT MARSH,
oboist of the Chamber Music Art Society.

repair. Mr. Marsh, impatient to reach New York, left the motorcycle with his mechanic and came on by train. The mechanic had instructions to follow as soon as repairs were completed. But it seems that those repairs are taking a long time, for the mechanic has not turned up as yet. Neither has the motorcycle.

However, that tragedy has not worried Mr. Marsh. He stepped into a good thing almost as soon as he arrived here, becoming a part of the newly formed Chamber Music Art Society, a small organization in which the oboe is not submerged as it is in the orchestra. Mr. Marsh is a student as well as an artist, and has made a large collection of books on oboe playing and oboe music. He is anxious to see general interest in the oboe increased, and one must agree with him in this, for it is one of the most beautiful of all instruments, and is greatly neglected.

FOREIGN NEWS IN BRIEF

(Continued from page 10)

tour of the Staatsoper ballet, and this time demands a deposit of 200,000 pesos, which the manager is unwilling to put up. Unless an agreement is reached shortly, Mocchi is determined to engage the Berlin Philharmonic Orchestra to accompany Weingartner on his impending South American tour. P. B.

IS EUROPE OVER-INTELLECTUAL?

Vienna, February 7.—A state official who writes librettos for musical comedies in leisure hours is the latest innovation in Prague. The People's Theater there has produced a new operetta entitled "The Traveling Venus," with music by Anatole Provanzik, while the book and lyrics were written by L. Nouvelle, who is no other but Ladislav Novak, Czechoslovak State Secretary of Commerce. P. B.

WILD RIOTS AT VIENNA SYMPHONY PREMIERE.

Vienna, February 6.—Yesterday's Philharmonic concert, and even more so the "public rehearsal" on the preceding day, were made the scenes of wild demonstrations directed against the new "Autumn Symphony" by Josef Marx, which was given its first performance anywhere by Weingartner and his orchestra. After the close of the work whistles and keys were brought into action and there were regular fist fights between the adversaries of Marx and his admirers, with the latter finally gaining the upper hand and recalling the composer some six or eight times. The riots came as a surprise, considering the quality of the work, which is neither bad nor sufficiently daring and novel to justify such demonstrations. P. B.

VIENNA PHILHARMONIC HONORS MEMORY OF NIKISCH.

Vienna, February 6.—Besides playing the "Maurerische Trauermusik" at yesterday's subscription concert, the Vienna Philharmonic held a special memorial concert in Nikisch's honor tonight, when Weingartner conducted Beethoven's "Eroica" symphony and the Funeral March from "Götterdämmerung." This impressive concert assembled a capacity audience. P. B.



Bain News Service Photo

IRENE WILLIAMS,

her humanity that makes her singing so appealing. I suppose that she could "get away" with her singing alone, because she sings! But add her humanity—let's be professional and call it personality—and you get one of those rare combinations that pops up only once every so often.

I dare say that this isn't very good press copy. But Irene Williams' singing and Irene Williams' humanity make a whole that defies the usual glib scribbling of a press agent. Maybe it's because the ability and personality of Irene Williams make their own best press agent.

Althouse Delights Boise

Boise, Idaho, February 10, 1922.—Paul Althouse, tenor of the Metropolitan Opera Company, assisted by Rudolph Gruen, pianist, made his appearance in this city January 27 under the local direction of El Korah Patrol. Mr. Althouse was in splendid form and rendered admirably a well selected program. He was warmly received and was obliged to respond to several encores. Mr. Althouse sang the "Celeste Aida" (from "Aida") and three groups of songs by Cui, Massenet, Delbruck, Holmes, Chopin, Moszkowski, Liszt, Rudolph Gruen, Easthope Martin, Ivor Novello, Robert Clarke, William Stickles, Hermann Lohr, Ward-Stephens, Walter Kramer. Gruen's "The Phantom Ships" was especially liked by the appreciative audience.

In addition to furnishing sympathetic accompaniments for Mr. Althouse, Rudolph Gruen played a group of solos, which displayed his fine technic and interpretative ability. S. P.

Third Philharmonic Society Concert

The Philharmonic Society of Philadelphia, Josef Pasternack, conductor, gave the third concert of this season at the Academy of Music on the evening of February 5. According to the Philadelphia Public Ledger of February 6, the concert from beginning to end can but be regarded as

ACROSS THE COUNTRY

(Continued from page 52)

Smith, pianist, gave two beautiful violin numbers at Mrs. Richard Hoxie's reception last Thursday. Mrs. Cromer is a sister-in-law of Mana-Zucca, noted pianist and composer.

The Florida branch of the League of American Pen Women held one of its most enjoyable meetings at the home of Mrs. Clarence Busch last Friday. Fannie Snow Knowlton, composer, sang a group of her songs, all of which were warmly applauded. Mrs. W. D. Cheers, of Atlanta, who is visiting friends here, sang two selections; Leona Dreisbach played her accompaniments. Grace Porterfield Polk was persuaded to sing several selections from her opera, "The Magic Rose," and was greeted enthusiastically.

Fritz Kreisler gave his first program in Miami Friday night at the White temple. This concert was the first of a series offered by Ernest Philpitt.

"Curci Night" at De Witt Clinton High School

On Sunday evening, March 5, the Evening Mail concert was given almost entirely by a number of exceedingly talented young pupils of Gennaro Mario Curci, the well known vocal teacher and coach. The concert, in a word, must have been one of the most successful of the long series which has been given under Charles D. Isaacson's supervision. At the conclusion of the long but varied interesting program, several hundred enthusiasts gathered about the stage, calling for Maestro Curci and his singers, and perhaps would have been there yet had not some attendant turned off the lights.

John Valentine, a young tenor, opened the program with two selections: "Phyllis Has Such Charming Graces," Wilson, and "The Birth of Morn," Leoni. In these he revealed a voice of pure and rich quality, which he uses with consummate taste and style. His diction is praiseworthy and he sings in a straightforward manner which at once impresses his hearers. The audience called for an encore and he sang "Sylvan." Later on during the evening Mr. Valentine was heard in two exquisite songs by Pier A. Tirindelli—"Absent" and "Unclaimed." These songs were rendered with delicacy of feeling and found favor with the audience. "Caro Mio Ben," Giordano, was also liked. His encore this time was "Mother Machree," which aroused storms of applause. As a concert artist Mr. Valentine should find many laurels.

Next came Pauline Lawn, lyric soprano, who sang Mimi's aria from "La Bohème," and was so applauded that she responded with a Russian song which the audience seemed to like very well. Judging from the short time this young girl has been studying, she did very well.

The well known baritone aria from "Zaza" was rendered by Gaetano Viviani, who has sung in this city and on tour with the San Carlo Opera Company. Only twenty-seven years of age, this young artist will undoubtedly have a splendid career. He has much the same quality of voice as the famous Titta Ruffo—the same volume and gripping manner of delivery. His encore was the "Drinking Song" from "Hamlet," which aroused the audience to great heights of enthusiasm. But perhaps it remained for the prologue of "Pagliacci" to make the biggest hit with the audience. In this his art was shown to marked advantage.

One of the surprises of the evening was the appearance of Renata Flandina, a sixteen-year-old dramatic soprano, the beauty and richness of whose voice made an unusually fine impression. The poise and absolute ease of manner which the young singer revealed added to the enjoyment of her singing. First she sang the aria from "Cavalleria Rusticana," after which she elected to sing Mr. Curci's "Naples Must Live for Evermore." This is a superb little song and its beauty was distinctly felt by the large audience. She also sang the "Vissi d'Arte," from "Tosca," and "Three

Petals," by Tirindelli, increasing the favorable impression she made previously.

But the real sensation of the entire evening was Magdalene Erbland, coloratura soprano. With her appearance on the stage, even before she had sung a note, she had her audience with her. Beautiful to look upon, in all her simplicity and charm of manner, Miss Erbland did not disappoint in her singing. She chose the "Mad Scene" from "Lucia," with flute obligato by Pablo Colon. This taxing work was superbly rendered and swept the audience completely off its feet. She is the possessor of a voice of exceptionally warm quality, flowing and flexible, which she uses with discriminate taste. There is no scooping or slipping from the pitch with this singer. She knows what she has to do and she does it with a calmness that is wholly refreshing. Her runs and trills were remarkably pleasant, which is not always the case with coloraturas, and one realized that Miss Erbland's field is firstly opera. She should have a brilliant career. After the encore, "Lo, Here the Gentle Lark," which was charmingly sung, the applause kept up so long that it looked for a minute as though the concert could not go on without added numbers, until Mr. Isaacson quite forcibly introduced the next artist.

The accompaniments of the evening were played by Mr. Curci, whose ability as a teacher and coach were unmistakably demonstrated. He is to be warmly congratulated upon the rare achievements of all of his young singers.

Sara Sokolsky-Freid, pianist, played numbers by Beethoven, Schubert-Liszt and Liszt.

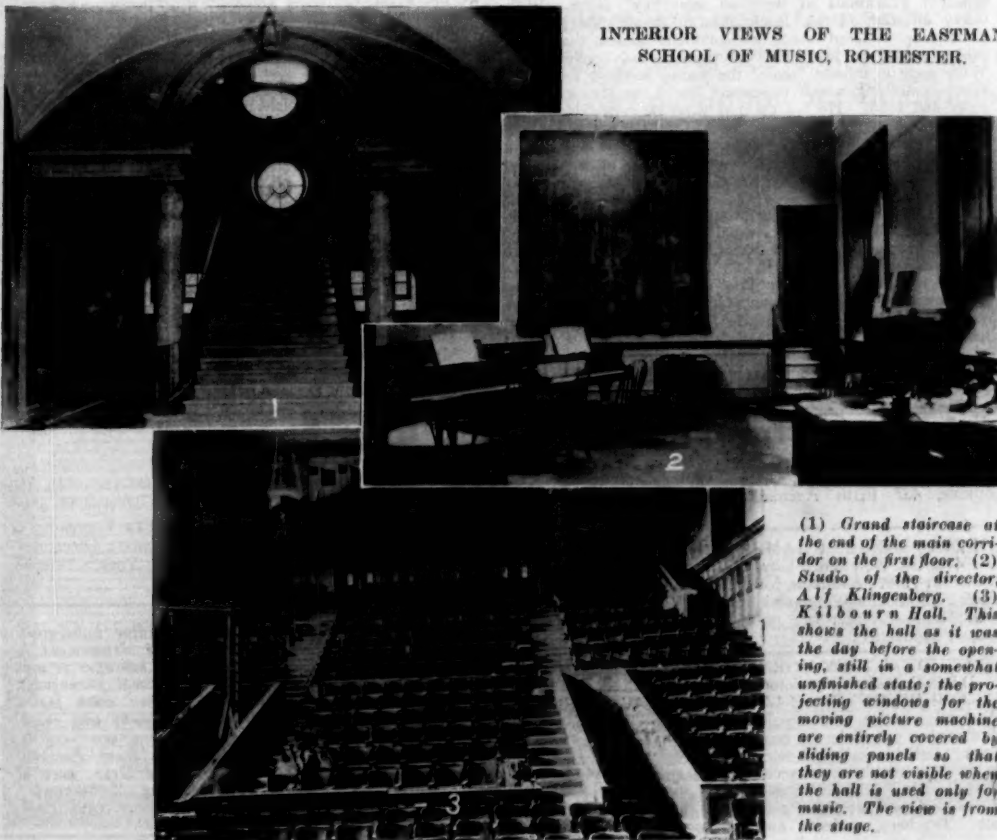
Orlando F. Lewis Dies

Orlando F. Lewis, formerly director of the Bureau of Community Singing for War Camp Community Service, died from pneumonia on February 24 in New York City. The funeral was held on February 27 in the chapel of the First Presbyterian Church, with Dr. William C. Carl as the organist. In accordance with the wishes of Dr. Lewis' widow, the singing was in charge of Community Service, represented by Kenneth S. Clark.

Although not a musician, but an expert in penology and executive secretary of the Prison Association of New York, Dr. Lewis early caught the vision of the social and civic power of music. The Department of War Camp Community Service, directed by Dr. Lewis during war time and the demobilization period, included nearly 100 organizers of community singing. Upon resuming his duties with the Prison Association he saw at once the possibilities for the use of music among the corrective and other institutions. At his instigation a series of experiments in community singing was made at several such institutions by Frederick Gunther, then with Community Service. Later Dr. Lewis became interested in the employment of music as a therapeutic agent in institutions, through Willem Van de Wall, who started such work under Community Service. This scientific venture is now being carried on by Mr. Van de Wall as director of the Committee on the Study of the Use of Music in Institutions, of which at the time of his death Dr. Lewis was the chairman.

Frederick Shipman en Route Home

Frederick Shipman, director of the Australian managerial firm known as International Tours, Ltd., who has been in New York engaging artists, left for home on March 4. He is sailing from San Francisco on March 14. He reports his trip to New York an entire success, and he has engaged the following artists for tours in Australia and New Zealand: Maier and Pattison, Arthur Middleton and Paul Althouse, Nellie and Sara Kouns, Raissa and Rimini, the London String Quartet, and Paul Dufault. Mr. Shipman will be back in New York in December for the purpose of engaging artists for next year.



INTERIOR VIEWS OF THE EASTMAN SCHOOL OF MUSIC, ROCHESTER.

(1) Grand staircase at the end of the main corridor on the first floor. (2) Studio of the director, Alf Klingenberg. (3) Kildbourn Hall. This shows the hall as it was the day before the opening, still in a somewhat unfinished state; the projecting windows for the moving picture machine are entirely covered by sliding panels so that they are not visible when the hall is used only for music. The view is from the stage.

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 "Stamboul," at the Century.
 "Back to Methuselah," second episode, Garrick.
 "The First Man," Neighborhood Play House.

"BAVU."

The newest of the local theaters, the Earl Carroll, was opened a few days ago. It proved to be one of the handsomest among the flock that have been completed this season. The decorations are beautiful and in excellent taste. The entire tone is complete harmony. One of the most notable features is the excellent lighting arrangement, dimming the back of the house and concentrating the light on the stage, before it is finally turned out. There is also an overhead bridge, that, when the theater is completed, will perhaps give the Earl Carroll Theater the most perfect and best equipped lighting apparatus of any of the local theaters. The stage is a huge affair, and the possibilities are unlimited in getting effects for large or small productions.

Mr. Carroll opened his house with a play in three acts, "Bavu," written by himself. As far as the production is concerned, it has been most carefully worked out. There is only one setting and it is unusually effective. As for the play itself, there is not an awful lot of originality about it, and Mr. Carroll has employed many melodramatic effects which are questionable as to their value. Mr. Carroll engaged a good cast. Henry Herbert, that excellent actor, as Bavu, carried the entire production, and it was unfortunate that the part called for his death early in the third act, because from that moment the play dragged to a flat end. Helen Freeman, as Annia, had a rather good part, but it did not appear to be a particularly sympathetic one. Charles Wray Wallace and Maud Eburne had plenty of work to do and did it fairly well. The popularity of "Bavu" is questionable, and in a very few days its fate is determined. It is possible that Mr. Carroll intended that it should stay only a short time, until his plans are more definite.

THE RIALTO.

An unusually good picture was that featured at the Rialto last week. Adapted from the novel "Perpetua," the picture, "Love's Boomerang," with Ann Forrest and David Powell in the leading roles, proved to be of the sort which lives up to expectations. Preceding the picture, in which a delightful circus figures largely, Marjorie Peterson did a charming "Pierrot" dance, proving herself a clever student of the art of pantomime. In connection with the production of "Carmen," with Farrar in the title role which was recently presented at the Rialto, it was interesting to see the burlesque which marked the Charlie Chaplin revival of this work. There was a special music accompaniment from the Bizet work and immediately preceding it Edoardo Albano, baritone, gave a spirited rendition of the Toreador aria. With Hugo Riesenfeld and Joseph Littau conducting, the Rialto Orchestra gave a fine performance of Verdi's "Sicilian Vespers" as the opening number on the program, which, of course, included the Rialto Magazine, and which proved thoroughly satisfying from all points of view.

THE STRAND.

There were selections from "Tannhauser" to open the program at the Strand last week, the work being played by the Strand Symphony Orchestra under the direction of Carl Edouarde with all the finesse which has become a characteristic attribute of this organization. Constance Talmadge, in "Polly of the Follies," was the feature, the vocal prologue thereto being sung by Richard Bold, tenor, and Ethel Best, soprano. There were special scenic effects, chief among which was a dazzling star. In keeping, too, was the "Star Song" in which the two voices were blended with singularly fine effect. Another delightful feature was the group of folk dances performed by Tartakof's Russian dancers, in gay costumes and with a background de-

cidedly modern and thoroughly effective. A Goldwyn sport review, the Mark Strand topical review and Larry Semon's latest comedy, "The Saw Mill," were the remaining cinema numbers on a program which closed with the organ solo played by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard.

THE RIVOLI.

Music for the eyes, compositions in abstract forms and light, as developed by Thomas Wilfred, a young Dane, again fascinated large audiences at the Rivoli last week. This instrument, upon which the inventor spent about seventeen years, proved such an attraction during the week of February 19 that Hugo Riesenfeld decided to hold it over for a longer run.

The inventor contends that he has added a third dimension to the screen—depth. Heretofore, it has been possible to show only two dimensions, height and width. But



MADELEINE MacGUIGAN,

violinist, who has delighted the big audiences at the Strand Theater upon her numerous appearances there. She is a gifted young person, with considerable skill and musical knowledge.

through the use of light filtered through prisms, he has made it possible to see one form through another, a feat never accomplished by other instruments based upon the projection of light. One of the unique features of the instrument is that it does not use artificial creations of color, such as colored lantern slides or other transparent or translucent subterfuges, but draws its colors direct from the spectrum through the use of prisms and special lenses.

The "console" or keyboard of the instrument is fitted with wheels instead of keys such as are used on the piano or organ. In this way the artist can create one hundred different gradations of light on one "key" alone. With thirty different "keys," each able to create one hundred gradations, Wilfred has at his command no less than 3,000 "color notes" to his scale, and millions of combinations. With such an infinite "scale" the young inventor feels that there is nothing which he cannot create on the screen in color and form. He has evolved what he calls "dialogues" between different forms, sometimes in mere black and white, at other times with colors. A strange form seems to evolve out of nothing, take on a definite shape, to be flanked gradually on each side by other forms evolved apparently out of ether.

For the remainder of the program it was comedy week. The orchestra played in its usual fine style the Von Suppe "Pique Dame;" Victorina Krigher put the necessary fire into a Russian dance by K. D. Kael; Larry Semon provoked rounds of laughter in "The Sawmill," and "The Dancing Doll," a Fleischer Out-of-the-Inkwell cartoon, also caused much amusement. An especially interesting portion of the Rivoli Pictorial last week was the part showing some remarkable X Ray pictures of the human anatomy. The feature picture was Wallace Reid in "The World's Champion."

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THE CAPITOL.

The musical feature here last week that ranked in importance with a fine musical reading of the "Tannhauser" overture by Erno Rapee and his orchestra, was a young pianist, Lilly Kovacs, who played the Hungarian fantasy of Liszt. She showed considerable talent, and at times played some brilliant passages. This is her American debut. The program further stated that she had played with many of the great European conductors. The big audience of last Friday night greeted her with spontaneous applause.

Two little dance numbers and a solo formed the diversification. Gambrella danced a Chopin number, and Oumansky and Niles a mazurka. The third number was "The End of a Perfect Day," by William Robyn, tenor. Beside the organ number, which usually concludes the program, the last musical feature was a solo for the tuba, by Luca Del Negro, a member of the Capitol orchestra.

The feature picture was "Grand Larceny," a not overly interesting film.

MAY JOHNSON.

Hempel's Last New York Recital

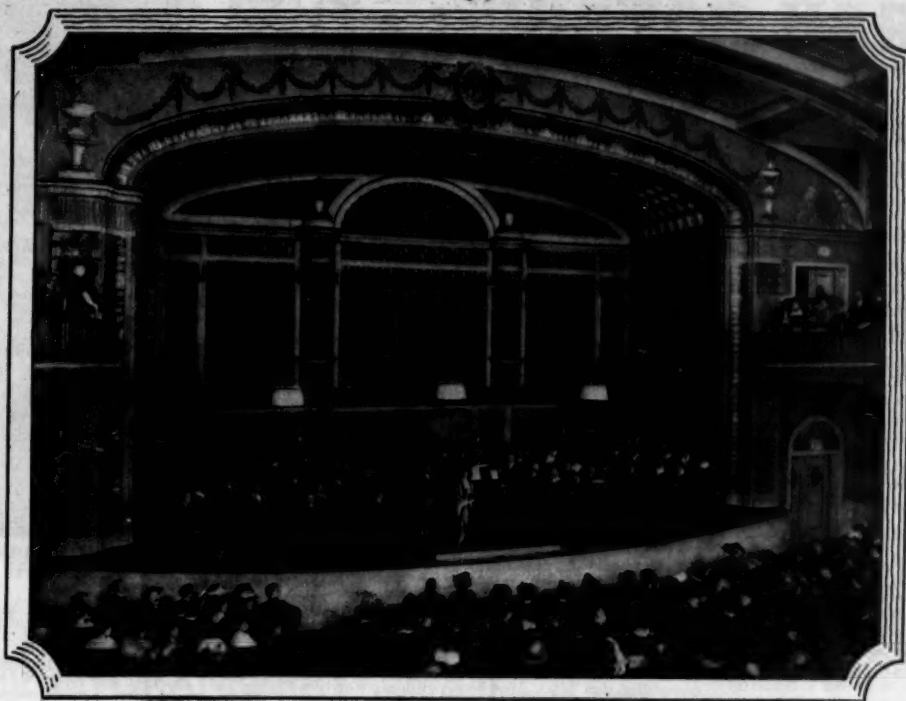
Frieda Hempel, the famous soprano, will give her fourth and last recital for this season at Carnegie Hall on the evening of Tuesday, March 21. Miss Hempel will be assisted by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist.

Maria Ivogün Coming Again Next Season

Maria Ivogün is coming back to America next season under the management of the International Concert Direction, Inc., Milton Diamond, president.

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NEW YORK CONCERTS

(Continued from page 26)

piano solo part, assisted by Messrs. Barrère and Tintot. This composition has been carefully and effectively treated by Mr. Siloti and was particularly well received. Mr. Siloti's reading of the work was dignified and musicianly, and again revealed him as a thorough classicist, one who considers first and foremost the wishes of the composer. Every detail of this work was presented with strict adherence to its inner content.

Jascha Heifetz

On Sunday afternoon, March 5, Heifetz was heard in his fourth recital of the season at Carnegie Hall. The audience was a tremendous one, and a disappointed crowd of people, being unable to gain admittance, forced its way into the hall just as the violinist was finishing his first number. They were not able to remain long, for the house detectives rounded them up and escorted them outside again. Such an incident, however, only goes to show the drawing capacity of this young wielder of the bow. He was, moreover, in splendid form and aroused his hearers to great heights of enthusiasm with his superb playing.

His program, including encores, follows:

Chaconne.....Tomaso Vitali, arranged by Leopold Charlier
Symphony Espagnol.....Lalo
Air on G string.....Bach
Vivace.....Haydn-Auer
Air from "Coq D'Or".....Rimsky-Korsakoff
Tarentelle.....Wieniawski
Il Palpit.....Paganini
Samuel Chotzinoff was at the piano.

Harold Bauer and Pablo Casals

Bauer and Casals played Beethoven sonatas on Sunday afternoon, March 5, at the Town Hall, to the delight of a large audience. They agree, these two, in everything which concerns the interpretation of these greatest of all classics, and they give a performance of unusual beauty and balance. The tone and finish, dignity and musicianship, and technical surety of one player vies with that of the other, and neither comes off second best. It was a rare treat.

John Philip Sousa and His Band

There was an audience which jammed every seat in the great Hippodrome last Sunday night, March 5, to welcome John Philip Sousa and his band back after a long absence

on tour and to celebrate the twenty-fifth anniversary of the writing of his most famous march, "The Stars and Stripes Forever." The enthusiastic crowd demanded encores for everything so that the concert, beginning at 8:30, was not over until 11:15. The band part of the program included Goldmark's "In Spring Time" overture; Sousa's suite, "Camera Studies," delightful little characteristic pieces; the finale from the fourth Tchaikowsky symphony; a "melange" called "The Fancy of the Town," which recalled a lot of the good popular tunes of the last ten years, and Guion's transcription of "Turkey in the Straw" as arranged for band by Sousa himself. Then, of course, there were a dozen or more Sousa marches, including "Who's Who in Navy Blue," "Comrades of the Legion," "U. S. Field Artillery," "Semper Fidelis," "Bullets and Bayonets" and "Sabre and Spurs" for encores. The soloists were Mary Baker, soprano, who sang Benedict's "The Wren," with flute obligato by R. Meredith Willson; Florence Hardeman, violinist, who played the rondo from the second Vieuxtemps concerto; John Dolan, cornetist, who gave the "Carnival of Venice," and George Carey, an enterprising man on the xylophone, who played the Mendelssohn "Rondo Capriccioso." Needless to say each and every one of them gave at least two encores.

Just before the intermission J. Fletcher Shera, president of the Musicians' Club of New York, came on to the platform and made a short speech, presenting Mr. Sousa with a laurel wreath in behalf of the club; then Wilton Lackaye, the actor, an old friend of the famous bandmaster, came on from the other side of the stage and presented him with another and still larger wreath in behalf of a group of old cronies, making a most felicitous speech in which he had many good words to say for Sousa and a couple of bad ones for Volstead.

Just previous to this the great curtain behind Sousa's Band had been raised, showing Keith's Boys' Band, some 200 or more strong, all ready to rattle off two Sousa marches which they did with great spirit. In the middle of the last half of the program "The Stars and Stripes Forever" came in as an encore and again the curtain went up on the final repetition of the trio, the two bands joining together, making an organization of well over 300 players. Sousa himself had nearly 110 men on the platform and the band played with all its old virtuosity. All in all it was a most enjoyable evening for everybody on both sides of the footlights—a spontaneous tribute to John Philip Sousa which we will not forget for a long, long time.

friends, who realized it was to be the last of the present season. Martinelli was guest of honor. Marcella Sembrich, who also expected to be a guest, was unable to be there. The rooms were elaborately decorated with flowers, Miss Thursby having just had a birthday. The impromptu musical program was greatly enjoyed by all. Anderson Micol, a Scotch tenor, sang "Margery Gray" and "Bonnie Dundee," accompanied by Mrs. Micol. Etude, op. 25, No. 12 (Chopin), and minuet (Paderewski) were delightfully played by the Dutch pianist, Willem Van den Anel. The Hungarian tenor, Joseph Diskay, sang "Pensò" (Tosti), "Nina" (Pergolesi), accompanied by Olga Bibor. "Fragment" (Posner), waltz in A major (Brahms-Hochstein), were played by Ben Levitzky, violinist, accompanied by Miss Hutchins. Edgar Fowlston, English tenor, sang "Dio Possente." The rest of the program was given by three of Miss Thursby's former pupils, who all sang delightfully; they were Martha Henry-Timothy (accompanied by Mrs. Carl Duff), Estelle Harris (accompanied by Edna Sheppard), and Josephine Bettinetti, sopranos. Edward Markham recited several of his charming poems and Mrs. H. Durant Cheever presided at the tea table. Among those present were Martinelli, Lucy Gates, Yvonne de Treville, Rev. and Mrs. E. Vicars Stevensons, Elliott Otis Johnson, Adelaide Johnson, Mrs. Palmer Coolidge, Mr. and Mrs. Witson Shannan Dann, Helen Adale Knapp, Rosing, Commander Charles A. Adams, U. S. N.; Rev. Charles H. Parkhurst, Dr. Emanuel de M. Baruch, Mr. and Mrs. John A. Drake, Judge and Mrs. Charles MacLean and Mrs. Achille Errani.

Third Warren Ballad Concert March 12

The next Frederic Warren ballad concert will be given at the Selwyn Theater, Sunday evening, March 12. The soloists will be Harriet Van Emden, soprano; Colin O'More, tenor; Norman Jollif, baritone, and Andre Polah, violinist. Francis Moore will be at the piano. This will be the third recital of the third season.

Catharine Bamman No Longer Represents Elwyn Concert Bureau

Announcement has been received from the office of Catharine A. Bamman that she has resigned as Eastern representative of the Elwyn Concert Bureau of Portland, Ore., J. R. Ellison president and C. H. White vice-president. This resignation took effect March 1.

Metropolitan Museum of Art Concert

The first Saturday evening concert of the March series at the Metropolitan Museum of Art by David Mannes and his orchestra of selected musicians was given on March 4. Despite the storm, an audience of enormous size attended. The popularity of these concerts must be accredited solely

to Mr. Mannes' ability and untiring efforts in presenting to the masses programs which not alone offer amusement but which likewise are of an elevating and educational nature.

The program at this concert comprised the overture to "The Magic Flute," Mozart; Brahms' symphony No. 1 in C minor; "Bacchanale" from "Samson and Delilah," Saint-Saëns; "Arioso" and prelude in E major, Bach; eight Russian folk songs by Liadow, and overture to "Rienzi," Wagner.

Upon entering the platform Mr. Mannes was greeted with sincere applause which grew in intensity as the concert progressed.

A Milan Triumph for Charles Hackett

Cable advices from Milan, received at the offices of Charles L. Wagner, brings reports of emphatic successes scored by Charles Hackett, the American tenor, at La



CHARLES HACKETT,
in "Tosca."

Scala, Milan, and at Monte Carlo. At La Scala the tenor was compelled to repeat the arias in the first and last acts of "Tosca," while the audience "stopped the show" trying to insist upon a third rendition of "Lucevan le stelle." Mr. Hackett will return to America in the early fall for another concert tour.

METROPOLITAN OPERA

(Continued from page 40)

decidedly impressive in the role. Bodanzky conducted. One feels constantly that there must be more color in a Rimsky-Korsakoff score—even one that is mutilated as badly as this—than he succeeds in bringing out.

"ZAZA," MARCH 3.

Friday evening, March 3, Geraldine Farrar repeated her colorful and highly interesting portrayal of the title role of Leoncavallo's opera, which is proving so popular with Metropolitan Opera goers. She was in fine voice and spirits, and received rounds and rounds of applause from her many admirers. Her associates, also in form, contributed to a capital performance. Martinelli was the Dufresne and a worthy one, while De Luca repeated his excellent portrayal of Cascar, the concert hall singer. Kathleen Howard was the amusing mother; Cecil Arden, a rich voiced and effective Mme. Dufresne; Marie Tiffany a vivacious singer of the concert hall, and the orchestra, under the skilled baton of Roberto Moranzoni, sounded well and provided an admirable background for the work of the singers.

"BOHÈME," MARCH 4.

Most engaging was the "Bohème" performance of last Saturday evening, which offered Lucrezia Bori as the heroine in a charming and affecting impersonation, beautifully sung. It is one of the Spanish artist's best roles. Orville Harrold, in his best voice and spirits, made Rodolfo a mellifluous and ingratiating person. Miss Roselle's Musetta again filled the picture, as did, too, the roles enacted by Messrs. Scotti, Rother, Didur. Papi conducted.

Martha Atwood Studying Abroad

Martha Atwood, the well-known soprano, has gone to Italy and will be busy there for the next two or three years preparing for an operatic career.

GOTHAM GOSSIP

DICKINSON ORGAN RECITAL AND BACH PROGRAM.

Union Theological Seminary Chapel was crowded February 28, as usual, with many notable professional musicians present, extra chairs filled, people standing in the rear and vestibule to hear Dr. Clarence Dickinson's fourth and last program of Bach music. Mary Potter, contralto; Judson House, tenor, and a chorus of mixed voices from St. Bartholomew's Church, with David McK. Williams, organist, shared in this program. Miss Potter's beautiful voice and Mr. House's resonant organ were heard in solos from cantatas. The chorus sang motets and choruses from the "Passion Music," and Dr. Dickinson played as his chief number the fantasia and fugue on the name B-A-C-H. This last, given to the world as an original composition by Franz Liszt, was largely written in collaboration with A. W. Gottschalg, court organist at Weimar, a position held two hundred years previously by Bach himself. (Gottschalg was a genial Saxon, who haunted the Liszt lessons, and we Lisztians grew well acquainted with him. Liszt himself had no organ technique, so what he wrote for the instrument was made practicable by the genial Gottschalg.) Dr. Dickinson played the work with splendid verve, and a rustle of subdued applause was heard at the close. He lectured as usual on the various numbers and had the attention of everybody every moment. Noticeable in the audience were many Barnard college girls, students from Columbia University (there are 30,000 of them this year), and many elderly people.

LAST THURSDAY MUSICAL.

Emma Thursby's last Friday afternoon reception, February 24, was attended by a large number of her musical

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DEAR SIRS—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

On-the-Hudson at 51st Street

New York

